

# MUSICAL AMERICA

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## REVISED VERSION OF "FREISCHÜTZ" SUPERBLY GIVEN AT METROPOLITAN

Last of Season's Additions to Répertoire an Unequivocal Success—New Recitatives by Bodanzky Skilfully Devised—Notable Cast Headed by Elisabeth Rethberg, Queena Mario, Curt Taucher and Michael Bohnen—Weird "Wolf's Glen" Scene by Urban Excites Admiration—Other Operas of Week

THE last of the season's additions to the Metropolitan Opera's repertoire, Weber's "Der Freischütz," produced on Saturday afternoon of last week, proved an event more significant and engrossing than was anticipated. Fourteen years had passed since its earlier revival on the same stage, although the celebrated work was performed here just a year ago less a day by the now defunct Wagnerian Opera Company. Heretofore "Der Freischütz" had been given locally in its original form, with a spoken dialogue; for this latest representation it was performed with recitatives composed by the conductor, Artur Bodanzky. In an earlier day, Hector Berlioz did a similar labor of love for the work when it was mounted at the Grand Opéra in Paris. The Berlioz recitatives being, of course, fitted to French words, an entirely new arrangement was needed for the present production in the original language, and Mr. Bodanzky performed this exacting office in a most musicianly and sympathetic fashion. Whether the change, however deftly it is made, adds to the effectiveness and artistic value of the opera is another matter.

Carl Maria von Weber is one of the definitely important figures in musical history. His influence on the course of latter-day music is incalculable, can scarcely be exaggerated. It is true that, in this country at least, the great majority of his compositions are not only unperformed but are unknown. Much of his music has faded under the brilliant light of modern musical development; today a quantity of it sounds antiquated, old-fashioned, even naive. Yet he was a great creative genius; a man of distinguished imagination, a fine and subtle technician, possessed of striking dramatic power; in a word, an innovator. Without Weber, Wagner's development would in all likelihood have taken another and far less significant direction. The great Richard derives (both in a technical and esthetic sense) straight from the composer of "Der Freischütz."

"With 'Der Freischütz,'" says Philipp Spitta in *Grove*, "Weber laid the foundation of German romantic opera. The religious sentiment of Weber's day was entirely of a romantic kind, made up partly of a sort of mediæval fanatical Catholicism, partly of an almost pantheistical nature-worship. What a gift he had for giving expression to this sentiment Weber perhaps scarcely knew before he wrote the 'Freischütz'."



Photo by George Maillard Kestere

JOSEF LHEVINNE

Russian Pianist, Who Has Been Active on the Concert Platform in the United States Since 1919, and Has, in That Period, Taken a Prominent Place Among the Leading Virtuosi in This Country. (See Page 11)

As an interpreter of nature Weber's position in the dramatic world is like that of Beethoven in the symphony; nay, the infinite variety of nature-pictures contained in "Der Freischütz," "Preciosa," "Euryanthe" and "Oberon" is quite new of its kind, and each equally surpasses even the manifestations of genius of the Pastoral Symphony. Nobody has ever depicted with the same truth a sultry moonlight night, the stillness broken only by the nightingale's trill and the solemn murmur of the trees, as in *Agathe's* grand scene; or a gruesome night scene in the gloomy forest ravine, such as that in the finale of the second act . . .

This is a somewhat sweeping dictum, yet there are force and truth as well as unbounded admiration in Spitta's pronouncement. "Der Freischütz" is full of subtle strokes, dramatic touches of gripping power, melody as exquisite as it is spontaneous and refined. The explanation is, of course, that Weber was an aristocrat of tone-art, a creator of supreme distinction, yet one whose music is deep-rooted in the healthy folk-source. His music is naturally very German in character; it is the expression of a "man of the people," one who understood and felt the national soul and whom its

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## PITTSBURGH SETS \$2,000,000 MARK IN CAMPAIGN FOR MAJOR SYMPHONY

Musicians' Club Sponsors Drive Which Will Open Officially Next Month—No Formal Announcement Yet, but Subscription Blanks Have Been Sent Out—Promoters Will Seek Support of Wide Public Rather Than Backing of Wealthy Few—Local Musicians Applaud Move

PITTSBURGH, Pa., March 22.—This city is to have a symphony orchestra. An extensive campaign is under way with the object of raising a \$2,000,000 endowment fund to support a permanent organization. The drive is sponsored by the Musicians' Club, whose president is Oscar W. Demmler.

A feature of the campaign is the apparent effort to secure a number of subscriptions from people at large rather than to rely upon a few more wealthy benefactors.

The subscription blanks in use indicate that amounts promised are to be called for only at the time the Musicians' Club announces that the objective has been reached or passed. Thereafter the donations are payable in semi-annual or quarterly amounts over a period of three years.

The sudden and unexpected advent of the solicitors showed that the plans for the campaign had been worked out in detail before any announcement was made. The actual administrative plans for the orchestra have not been announced as yet and are presumably incomplete, but it is probable that the new symphony will see the passing of the series of concerts by visiting orchestras now in vogue.

The attitude of the people of Pittsburgh generally on the project has not had time to make itself felt, but indications are that a favorable reception may be expected. A hasty interrogation of the professional orchestra men of the city shows that they are in full accord with the spirit of the movement, many of them expressing the intention of subscribing fair-sized amounts. Many of the teachers expressed themselves as willing to give full and active support to the project, although a number of them had heard of it as only a hazy rumor and some not at all.

The extreme difficulty with which information can be secured, despite the great extent to which the affair has already been developed seems to warrant the belief that the direction is in the hands of someone skilled in conducting such a campaign and as yet unwilling to appear openly. The apparent object of securing all the possible impetus of a completely developed organization before the first blast of trumpets is here evident. So far the subscription blanks have been circulated within a comparatively restricted circle.

Members of the Musicians' Club who could be reached referred all questions to William H. Oetting. Mr. Oetting, in an interview by telephone, gave the information that he is the chairman of the Musicians' Club committee on the cam-

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## Vast Activities of Federation Shown in Striking Figures for Ten Years

THE remarkable growth of the National Federation of Music Clubs, and the importance of the service it has rendered to music in the United States in a period of ten years, are strikingly shown in the results of a statistical survey conducted by Mrs. William Arms Fisher of Boston, chairman of the Education Department of the Federation. These figures, published in the *Official Bulletin*, illustrate how actively the Federation has worked for the encouragement of American music and American art artists, for the assistance of students and for the recognition of music credits in the schools.

During the ten years the number of clubs in the Federation has increased from 275 to 1934, and the membership from 37,262 to 105,963.

The total sum paid for concert artists in the ten seasons was \$2,340,000, and the number of American artists engaged was 1288, or more than twice the number of foreign artists, 630. The receipts from concerts and other entertainments increased in the ten years from \$111,846 to \$749,000. The following figures show the chief items of expenditure in the season 1921-22:

Running expenses of clubs.....	\$383,786
Concert artists.....	307,482
Federation contest winners.....	5,504
Scholarships.....	20,262
Dues paid.....	4,744

There were 2073 programs of American music given in the season 1921-22. Since 1916, 137 State conventions or festivals have been held at an approximate total cost of \$29,000, financed by the State officers together with the local committees. At fifty of these State gatherings American artists were selected for the programs, and American compositions were given a hearing at thirty-one. "This number," the report says, "is happily on the increase." At twenty-six composers of the State were given a hearing, and at ten prizes were awarded to the State's own composers, aggregating \$1,090. Young artist winners were given appearances at nineteen conventions, making a total of fifty-eight engagements. This service is in addition to local club activities.

### Clubs Assisting Students

Ten States report scholarships or loan funds with a total of 24 beneficiaries, who have received in all \$6,301. Texas and Alabama have led in this work. The various State organizations have contributed at least \$10,000 to various musical causes, such as the MacDowell Colony, \$3,785; the Silver Jubilee, \$600; Chopin Fund, \$4,000, and Opera in One Language, \$95, etc. Of much that was done during the late war for the Red Cross and for music in war camps no record was kept.

The movement for school credit for

music study, which started in Chelsea, a suburb of Boston, a few years ago, has become nation-wide.

"In the more progressive communities," Mrs. Fisher observes, "it is no longer necessary for pupils of musical talent entering the High School to be forced to sacrifice their music study in order to maintain standing, or sacrifice the school work for the sake of music." The State presidents report that 1050 towns and cities are granting credit of music study in high schools.

State organization was authorized at the Biennial held in Los Angeles in 1915, and immediately thereafter various States have adopted the plan until now forty-four of the fifty-one States, including Alaska and Hawaii, have State organizations. From each of these forty-four State presidents reports were received—a response, Mrs. Fisher states, which surpasses all previous records in the annals of statistics. These organizations vary in plan, for they divide their activities into departments ranging

from two, the lowest, to thirty, the highest, the average number being nine.

### Bringing in All the Clubs

There are about 1600 music clubs not yet federated, but owing to the activity of the Extension Department this number is constantly diminishing. "Our goal," says Mrs. Fisher, "is the inclusion of all the music clubs in the nation in one great harmonious organization."

The State presidents reported 339 towns with music sections in the local public libraries. This number is doubtless much larger, for the reports were incomplete on this detail. Of the forty-four States reporting, twenty-four were active in promoting the establishment of music sections. This movement is happily gaining and the new course of study, it is believed, will serve to quicken the call not only for reference books but for music itself. There are 221 clubs possessing music libraries of their own, with a total number of 43,221 volumes.

The State presidents reported fifty symphony orchestras within their States, none, however, sponsored by a State organization. Some of the number doubtless come under the heading of civic orchestras, of which 204 are reported, together with 107 university or college orchestras.

## Stravinsky May Visit U. S. Next Season

IGOR STRAVINSKY, Russian composer, may come to America next season if plans now being made are consummated. He will appear as guest conductor of several symphony orchestras, as a pianist in recital and as a soloist. It is said that several organizations which are devoted to the cause of modern music will combine with one of the national concert managers to bring Stravinsky to America.

The popularity of Stravinsky in America has increased enormously this season. Several of his works were given first performances and many of the older ones were repeated. In New York the Boston Symphony gave the "Sacre du Printemps" for the first time and were forced by popular demand to repeat it. The International Composers' Guild presented

"Renard" with the aid of Mr. Stokowski and a section of the Philadelphia Orchestra and the work, twenty minutes long, was encored. The League of Composers gave the first American performance of the "Histoire d'un Soldat" last Sunday and the New York Symphony has several times played the "Chant du Rossignol," which had not been heard here before this season. The New York Philharmonic has played "L'Oiseau de Feu" and listed the "Chant du Rossignol" this week.

Stravinsky, who has lived in Paris for some years, is known there as an excellent concert pianist, as well as a composer. It is expected that, if he comes to America, he will conduct his own works with the various orchestras and will give piano recitals of compositions of the modern school.

## Brevities and Oddities in the Week's News

CITY concerts are to be broadcast in Central Park, New York, next season. Grover Whalen, Commissioner of Plant and Structures, has arranged for the installation of a 1000-watt plant for this purpose in the Municipal Building.

The Pope has been "listening in" on the new radio receiving set installed at the Vatican, and heard the opera "Boris Godounoff" performed at the Constanzi Theater in Rome, and afterwards picked up a London station. The set is said to be powerful enough to pick up some of the stations in America.

It is shown by the annual report of the Radio Corporation of America that the gross income increased from \$14,830,856 in 1922 to \$26,394,789 last year, and the net income from \$2,974,579 to \$4,737,774. Radio sales showed an increase of 99.9 per cent last year. There were then 450 broadcasting stations in operation in the United States.

The treasurer of the National Federation of Music Clubs, Mrs. J. Herbert Stapleton of Milwaukee, has written to the treasurers of the State Federations urging that the question of raising the dues from 10 cents to 20 cents per head, one-half of this amount to be retained in the State treasury, should be brought forward at the State conventions. "Not only is it necessary to raise the dues of the National Federation, but it is also imperative that the State dues be raised," she points out.

"Who is to pay for broadcasting?" is a question for the best solution of which the American Radio Association offers a prize of \$500. The answers must be sent in by July 20.

### Tablet to Be Erected to Author of "Star-Spangled Banner"

WASHINGTON, March 26.—The Daughters of 1812 have been granted permission by Congress to place a marble tablet at the Washington approach of the new Francis Scott Key memorial bridge across the Potomac River. The tablet is to be inscribed with the insignia of the society and with the last verse of the "Star-Spangled Banner," after the plans and specifications have been submitted to and approved by the Commission of Fine Arts. A. T. M.

### W. J. Henderson Now Critic on the "Sun"

Owing to the purchase of the New York Herald by Ogden Reid, owner of the New York Tribune, William J. Henderson, for many years music critic on the Herald, has been transferred to a similar position with the Sun. Gilbert Gabriel, who has been music and dramatic critic on the Sun, will remain with the paper writing a daily column upon various arts.

### Clevelanders Visit Other Cities in Interest of Opera Season

CLEVELAND, March 22.—Philip Miner, chairman of the executive board of the Cleveland Concert Company, and Percy Weadon, his assistant, have left on a tour of surrounding cities to herald the coming of the Metropolitan Opera for a week's season next month. They will visit Chicago, Detroit, Toledo, Cincinnati, Columbus, Buffalo, Erie and Pittsburgh. Tickets will be placed on sale on March 31.

### Carter Completes Ballet Pantomime

Ernest Carter, composer of "The White Bird," which was presented recently by the Opera in Our Language Foundation in Chicago, has just completed the score of a ballet pantomime, "The Magic Mirror." The work will be given as an out-of-door pageant by the Columbus, Ohio, School for Girls in May. The story of the pantomime is based on a tale from the Arabian Nights.

### Woman Who Inspired "Silver Threads" Dies in Poverty

HARRIET DANKS died in poverty on March 19, in a rooming house in Brooklyn. She was the widow of Hart Pease Danks, who, in 1874, composed "Silver Threads Among the Gold" to the poem by Eben E. Rexford. Contrary to the optimistic note of the song, soon after its composition the composer and his wife quarreled and separated, and Danks died alone in Philadelphia in 1903. By his will his widow was entitled to only one-third of his estate, consisting mainly of the royalties on more than a thousand songs; but, feeling that the whole of it should have been left to her, she became estranged from her children. The quarrel descended to the second generation, and Gertrude Danks, bringing suit against her brother, Albert Danks, for an accounting of the royalties, caused his arrest at the cemetery gate as he was coming from his mother's funeral. Thus the song, which is redolent of contentment and love, has been the cause of sorrow and strife to all those related to the composer.

### CHICAGO MUSICAL COLLEGE ENGAGES NOTED PIANISTS

Moissaye Boguslawski and Edward Collins to Teach in Summer Master School

CHICAGO, March 22.—Moissaye Boguslawski and Edward Collins will both be members of the piano-teaching faculty of the Chicago Musical College in the summer master school, beginning June 30.

Mr. Boguslawski came into prominence as a piano pedagogue last year, when sudden illness prevented the visit of Xaver Scharwenka, who will be a member of the teaching force this coming summer. The young Russian took Scharwenka's classes with conspicuous success. As a pianist, he is a notable figure in the concert world.

Edward Collins, who was markedly successful in a recent Chicago recital, received the greater part of his training in piano playing from Rudolph Ganz, at first in the Chicago Musical College and later in Berlin. He remained seven years in the German capital, not only studying the piano with Mr. Ganz, but also broadening his artistic knowledge by enrolling himself as a pupil in the Royal High School, where he studied composition, conducting, organ and ensemble playing under such eminent masters as Max Bruch, Frederick Gernsheim and Robert Kahn. He made his debut in Berlin in 1912. During his first season in America he toured with Mme. Schumann Heink, later becoming assistant conductor of the Century Opera Company, New York, in which capacity he served also at Wagner Festivals in Bayreuth.

Both Mr. Collins and Mr. Boguslawski will prepare teachers for their work and pupils to receive their degrees this summer.

### Pittsburgh Drives for Big Orchestra

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paign for the orchestra and that the campaign would open officially the week of May 12, that the amount to be raised is \$2,000,000 and that there is no publicity committee other than the one within the club itself. This committee has not begun to function as yet.

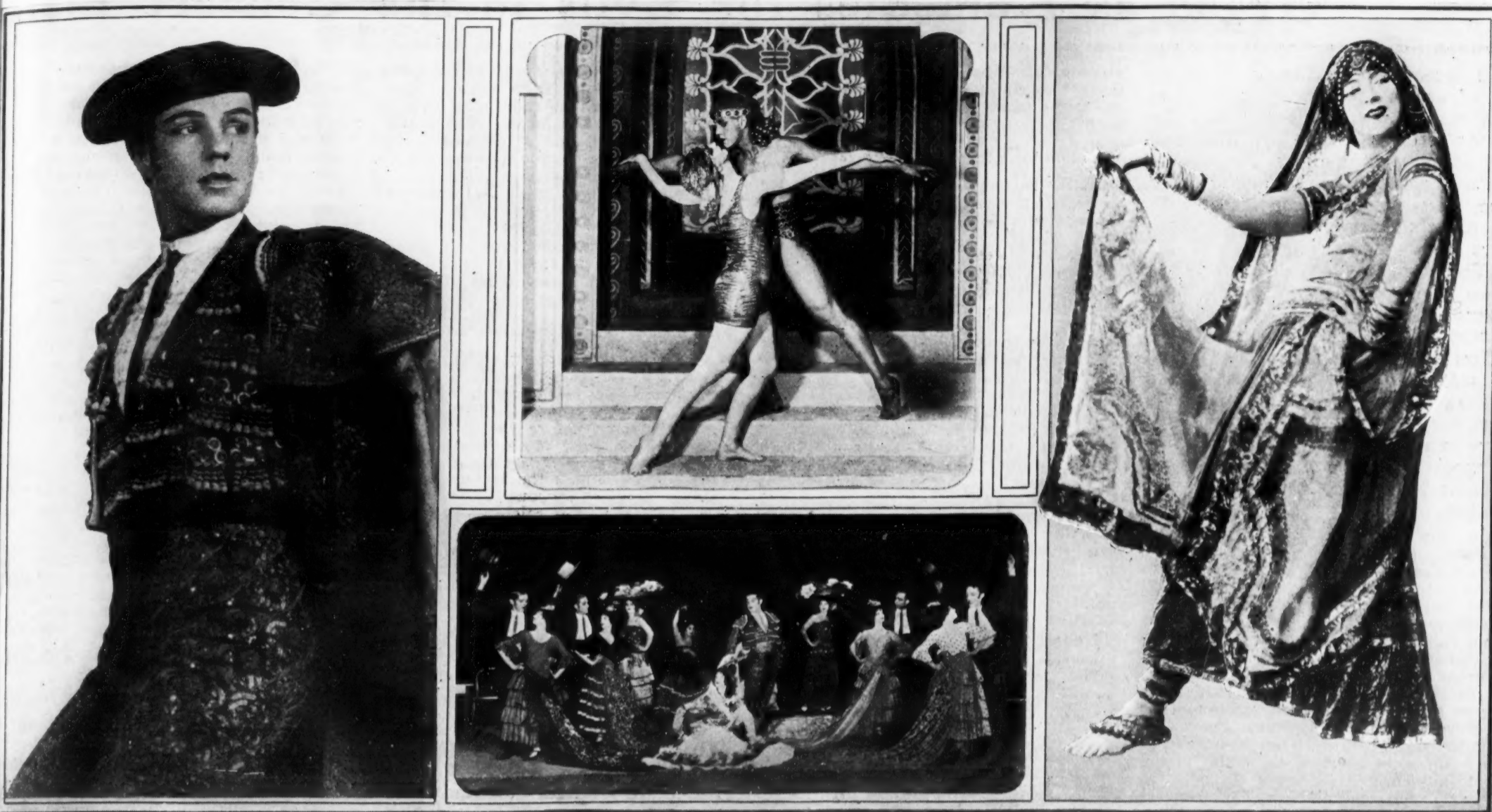
There appears to be also a conservative contingent of musicians in the city which does not view the campaign so enthusiastically. But this group is reticent. The majority of them seem to feel, however, that the amount set is too high, particularly in view of the fact that there has been already started in the city a \$3,000,000 educational campaign by one of the religious denominations.

In seeking a distributed patronage, Pittsburgh is following the tendency of other centers to place the burden of a musical institution upon as many shoulders as possible. In this way, it is hoped to arouse a keener interest in the community.

### Men May Join Federated Music Clubs

PEORIA, ILL., March 22.—The Extension Department of the National Federation of Music Clubs is considering plans to extend the membership roll to include men and men's organizations. Already the Ohio Federation has started a forceful campaign for men members, and other States are expected to follow this lead. Mrs. Oscar R. Hundley, chairman of the department, says, "Widespread interest has been created by the suggestion that organizations of men—not only those organized for musical activity, but also civic bodies, such as Rotary, Kiwanis and Civitan clubs—should be federated. In the effort to make America musical we have come to realize that we must interest all the people. It must, indeed, be music 'of the people, for the people and by the people.' Every force must be utilized that will lend strength to the movement."

# Denishawns Develop the American Ballet



NEW DANCES INTERPRET SCORES BY AMERICAN COMPOSERS

Ruth St. Denis, Ted Shawn and the Denishawn Dancers in New Inventions. On the Left Is Mr. Shawn in "Cuadro Flamenco," Which Is Given to Music by Cadman. On the Right Is Miss St. Denis as She Appears in an Indian Nautch Dance. The Photo Upper Center Depicts Miss St. Denis and Mr. Shawn in "Ishtar of the Seven Gates" and the Lower Center Is a Spanish Group Posed by the Ballet

THE growth in the appreciation of the dance in America will some day fill an interesting chapter in the history of the development of American art. In the list of names whose influence will have helped to shape and direct its progress, none should have a prouder place than those of Ruth St. Denis and Ted

Shawn, who with their company of Denishawn Dancers, have achieved a wide popularity in this country in the last several years.

Miss St. Denis and Mr. Shawn began their joint career with the idea of breaking the shackles that have bound the art of the dance to the traditions of the past. They had no ambition to be inter-

preters of music in the accepted sense of the term. The dance, as they conceive it, is not to interpret music, but to portray life as it exists or existed among different peoples and civilizations. They have searched the hidden corners of the earth to discover some new phase of life which they might bring to their American audiences. They have visited India,

China, Morocco, the Great Sahara, Spain and even remote islands to study peoples, religions and customs and to make their portrayals authentic.

Not only have these exponents of the dance devoted their time and talents to bringing to America the best there is in

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## "Freischütz" Memorably Revived by Gatti's Forces

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manifestations moved to lyric expression.

When the dramatic is called for, when the supernatural element enters—the unearthly, the weird, the terrible—Weber is equally at home. With a few instruments, with an amazing economy of means, he evokes moods and pictures superbly original and atmospheric. Virtually all of the "Wolf's Glen" music in the second act of "Freischütz" is masterly; no composer before or since has depicted with greater fidelity, subtlety or imaginative power the evil element, the terror of the midnight hour, the mystery of haunted places. All this scene is vivid without blatancy, the work of a veritable poet.

"Der Freischütz" dates from 1820, and today this score, based upon a tale almost as silly as it is improbable, still sounds for the most part fresh and pure. Far-fetched as the story is, it lends itself peculiarly to Weber's lyric and dramatic genius. Very briefly, the argument runs as follows:

### The Story of "Freischütz"

Max, a huntsman, and Agathe, daughter of Cuno, the Prince of Bohemia's head forest-ranger, are in love. The prince, Ottokar, has consented to appoint Max as the successor of Cuno on the condition that Max prove himself an expert marksman in the prince's presence. Owing to the secret agency of the Wild Huntsman, Samiel (a diabolical spirit), Max has been unsuccessful in two trials. The despondent hero is persuaded by a companion huntsman, Caspar, who is fast in the toils of Samiel, to accompany him to the dread Wolf's Glen for the purpose of procuring



Photos © Miehlin

Some of the Artists Who Appeared in the Metropolitan's Revival of "Freischütz": Left to Right, Léon Rothier as the "Hermit"; Elisabeth Rethberg as "Agathe" and Curt Taucher as "Max"; Michael Bohnen as "Caspar"

charmed bullets. ("Der Freischütz," literally the "Free-Shooter," means one who by means of charmed bullets can always hit a desired object. These magic bullets are fashioned through the aid of the Wild Huntsman.) Caspar's compact with Samiel provides that the latter is to supply him with these bullets for a certain period, in return for which Caspar is to give his life and soul into the evil spirit's keeping. This period expires on the day of Max's unsuccessful shooting, and Caspar, thinking to gain a respite from Samiel by delivering a new victim over to him, successfully

tempts Max to go to the Wolf's Glen that night.

Agathe has been perturbed by evil omens as to her wedding-day, but Max is not to be dissuaded from his undertaking and hurries off to the Glen. At the hour of midnight Caspar, after suitable incantations and to the accompaniment of terrifying apparitions and sounds, casts seven charmed bullets. He keeps three of these and gives Max four, the last of which bears a special charm which will carry it wheresoever Samiel wills. The trial day comes, and Max makes three excellent shots. Prince Ot-

tokar is greatly pleased and desires further proof of his skill. Max asks Caspar for more bullets, but the latter has discharged his three. Max has one bullet left, and the prince directs him to bring down a white dove which hovers in a nearby tree. Agathe, who is approaching, adjures Max not to fire, crying out that the white dove is herself. But it is too late. Max has already fired. Agathe falls fainting in the arms of her bridesmaids. But she is not stricken, a charm which she wears

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# What Is the Solution?—Education and Cooperation Urged as Remedies for Evils in the Concert Field

IS sensationalism taking the place of art in the concert field? Are the music managers going into the "show" business? Is the European situation to blame for the chaotic musical conditions in America? Here are more questions one meets with in examining conditions in the concert field.

There are too many artists, say the New York managers. Local managers are concerned with making money. They are putting forth no effort to create a demand for music. Education of the public and the local managers will help to solve the problem, they say. Developing new territory is another solution. For all this cooperation is necessary. Cooperation is the solution of present difficulties.

In the issue of March 15, *MUSICAL AMERICA* published the first of a series of articles on the managerial situation throughout the country. It is the purpose of this investigation to discuss the problems and difficulties in the concert field from every point of view.

The initial article analyzed the situation as a whole. It showed that cut-throat competition among the local managers exists in many districts and that overbooking is the inevitable result. It pointed out that there were more concerts in some centers than the public could absorb.

Last week several New York concert managers presented their opinions. They explained that the high overhead expenses and conflicting dates caused cancellations. They denounced inefficiency and speculation on the part of the local managers, but they took some of the blame themselves. They suggested campaigns to promote business efficiency in the local managerial field. They offered plans for credit systems and the developing of new territory. They considered not only their own angle of the problem, but the side of the local manager and that of the artist. They agreed that the question was, in great part, one of supply and demand. This week *MUSICAL AMERICA* presents additional responses from New York managers to a general invitation to discuss the situation.

## Charlton Scores Speculators

"There are two distinct classes in the field of concert management," Loudon Charlton says, "those who are in it for what you may call 'art for art's sake' and those who are really in the 'show business.' The first group are the music clubs, educational institutions and symphony orchestras. They are absolutely dependable. A club, for example, has the money in the treasury before it plans its season. It knows what its budget is and engages artists accordingly, not cheap artists, musically, but those it can afford. It has its regular supporters and is certain of an audience. No element of speculation enters into the problem.

"The other managers, for the most part, are in the 'show business.' They are playing a speculative game. Not only the fly-by-night managers, but even the established ones, who have to appeal to the general public for support, through sensationalism. They are taking a chance. Big features have to be spectacular. Not all the most famous concert stars are artists. There is always a risk. If the managers are established, they pay their bills even if the season is bad. If not, they fail. Personally I have had no dealings with them. My business is almost entirely with the other group, and I have had no cancellations or complaints.

"Blame for the situation does not, I think, rest entirely on the New York manager. The bad judgment, the risk is at the buying end. I do not think you can say that a majority of local managers, or even a large percentage of them, show bad judgment. The majority of them do not fail or cancel contracts. Those who do are exceptions. There was, of course, an old system by which the New York manager would force the local manager to take several artists he did not want, in order to get one he did, but I think it is rapidly being

eliminated. The difficulty, as a whole, doesn't touch me. It depends, you see, on which class of managers you deal with."

## Lack of Demand, Says Hurok

At the bottom of the depression in the concert business there is the problem of trying to sell without creating a demand, S. Hurok thinks. There is, he says, very little demand for music in the country and the local managers make no effort to stimulate it. To illustrate his point he tells a story of his own experience.

"Several years ago I was an advance agent for an established artist on the road. We had several engagements booked. In the first town the local manager told me that all the money had been spent on a prize fight and that it would be foolish to attempt the concert, although ordinarily the artist would draw a big house. In the second city another local manager said that it had been raining for four days and showed no signs of stopping. He advised me to postpone the concert until the weather was fair. In the third town Barnum & Bailey's Circus was playing and there was no public for music until its run was over. In the fourth there was the Greenwich Village Follies and in the fifth the management solemnly assured me that the weather was beautiful, the town wealthy,

can hear over the radio for nothing, without going out of the house. Eventually, of course, the radio may be a big educational force in music. The present situation may be only temporary. At the heart of the trouble, however, is the lack of demand for music, the lack of interest in it. We can't fool ourselves. We must work to develop it. A national manager has to be pretty much of an idealist and a far-seeing one to stay in the business nowadays. It is a difficult problem, and the only solution is education."

## Hanson Blames Celebrity Complex

The celebrity complex in America is the root of the situation, M. H. Hanson believes. Names mean everything. Reputations, even if there is little to back them up, come before art. "They buy names. They don't buy artists," he says. "That is the crux of the situation. The local managers lack the confidence of the public. It can't depend on their judgment. So they offer celebrities. A prima donna whose clothes are made by a fashionable dressmaker or one who has been mixed up in a scandal will attract the general public. An artist will attract only the small musical public.

"The local managers have gone into the show business. They offer theatrical spectacles. They are not interested in furthering the musical development of

## WHAT NEW YORK MANAGERS BELIEVE

IN the accompanying article, the third of a series in which "Musical America" is publishing the results of an investigation of conditions in the concert field, the problems as viewed by New York managers are further discussed. There is virtual unanimity on the need to correct certain evils which retard the development of concert-giving, and the following are typical expressions of opinion:

"Managers who are in the 'show business' rather than the concert business cause the difficulty."

"There is no public demand for music. It must be created."

"The radio has spoiled the chances of the smaller artists for concert work."

"People buy names not artists. The celebrity complex is the root of the evil."

"Group-selling on the part of the New York managers is one of the causes of overbooking."

"Artists are getting higher fees than their drawing power warrants."

"Local managers have been showing bad judgment."

the artist well known and well advertised, but that no one wanted to go to a concert. That was all.

"It isn't a question, you see, of overbuying or overselling. It is a question of educating the public. It is the community responsibility. Civic music is the only solution. Music all over Europe is subsidized by the governments. We are no better and no worse than they are. Public-spirited citizens, civic organizations and the local managers must be made to realize that music will be an educational force in their communities, that it will develop the esthetic and moral qualities in their boys and girls, that it is a public duty to create a demand for it. Without an educational campaign, without high ideals and a high standard, there is no hope.

## Education the Solution

"The local managers who have initiative and creative ideas have realized this. They have taken it upon themselves to educate their communities—to give them good music and teach them to want more. It has not been a bad season for those managers. Their public has confidence in them and comes to their concerts. The local managers, in many cases, need education as much as the public. Often they know as little about music. The clubs are perhaps the greatest force in the country working for the best interest of the art. Whatever demand there is for music here is due to the clubwomen. They are sacrificing something for their ideals. They are building up a public gradually.

"Specifically, this season has been bad, too, because of several external forces. There has been a general business depression. The radio has spoiled the chances of the small artists for concert work. The public will still pay for the big artists, but the younger one they

the country, in cultivating musical appreciation. They are out to make money. The terrible part of it is that the clubs who used to encourage American artists and bring forward fine musicians who were little known are beginning to buy only names. Many of them now will not take an artist, however good, who hasn't a reputation.

"Of course the situation has been forced by the oversupply of artists in the country and the sales tactics of the New York managers. There are, obviously, more artists here than the country can absorb. Developing new territory would help, but it would not solve the situation. The local managers in the crowded districts would still have severe competition. They overbook, I believe, simply because they are afraid that their rivals will get ahead of them. Then some managers still persist in group selling. That comes back to the buying of names. To get one artist he wants the local manager must take a whole group that he doesn't want. I think it is a wrong system. It plays up sensationalism. It defeats the cause of music. It works against the American artist. It isn't the local manager's bad judgment or inefficiency. It is simply the hero-worship of the country. I hope we will grow out of it in time."

## High Fees, Says Evelyn Hopper

Evelyn Hopper, who was for some years a local manager in Omaha, Neb., finds that not only are the local managers overbooking, but that a great many artists are getting fees higher than their drawing-power warrants. "I have just come back from the road," Miss Hopper says, "and I think managers in almost all the centers are overbooking. It is not only the result of bad judgment, but of the selling methods of some of the New York managers.

"After a local manager has booked several concerts, he may be offered another artist. If he doesn't take him he is told that a concert will be arranged for him in the town anyway. To avoid competition, he very often engages him. Of course the New York manager tries to sell as much as he can. He very often oversells. It is up to the local manager to use good judgment, to know how much music his town will pay for and not to offer more. When I was a local manager I don't think anyone ever talked me into taking an artist I didn't want.

"Clubs are, on the whole, more dependable than local managers, but they are now getting into the same difficulties. Clubs, in some districts, are trying to compete with local managers on the same speculative basis. Some of the problems can be solved by balancing the courses. The big club in Omaha, for example, gives four concerts, with box-office artists, in the big auditorium and four smaller concerts in a theater. The problem of a house makes this impossible in some cities. One of the largest clubs in the country presents only box-office artists because it has a hall seating 2000 people and no other place to hold a concert. To make it pay, it must have artists who are big drawing cards. The matter of appropriate concert halls must be remedied. It is, I think, a civic responsibility.

## More Intelligent Booking Essential

"Enlarging the concert field by developing new territory is one of the first steps toward a solution of the problem. It spreads activities and it gives the smaller artist, particularly the American artist, a chance. There are places, of course, throughout the country where they will only buy European reputations and where they don't appreciate artists unless they demand big fees. In the South particularly they demand high-priced artists, but on the whole I think the size of the artist's fee is to blame for many of the local difficulties. Big fees are warranted by drawing power in very few cases. An artist who would pay and have a great success at \$500 is an absolute loss at \$1,200. Some of the clubs this year have lost money on artists who sell out houses invariably, because their flat fee was too high for the conditions in the town. When they go on a percentage basis it is a different matter, but very few of the clubs accept that. They prefer straight fees. Perhaps the fact that there are now so many artists and the intense competition among them will reduce the fees. That is a more intelligent and careful booking policy and an attempt to develop new territory are, I think, the first remedies for a situation which is rapidly becoming worse."

## Miss Bamman Finds Depression

External circumstances, Catherine Bamman thinks, are almost entirely to blame for the bad concert year. "I don't think the local managers have shown bad judgment," she says. "It's just that people won't pay for concerts; that is, as many of them as are given. It is an abnormal condition in every way. Business depression has been reflected in the concert field and the influx of European artists has made competition so keen that it is difficult to uphold the standard. When European conditions become stabilized again, the problem will solve itself. The artists who want to live there, who have their homes and public abroad, will go back. There will no longer be an undercutting of prices, and the competition will be healthy but not excessive."

## Overcrowding, Says Annie Friedberg

Annie Friedberg summarizes the situation in the way which seems to indicate the general attitude of the concert managers on the problem of the overcrowded concert field. "Too many artists. Too many managers," she says, "and, as a result, conflicting dates, too many concerts in cities which can't support them and a consequent financial loss. The great difficulty is in routing the artists to fit the concert schedules in each city. You can't have two pianists or two vocalists in succession. If you do, the artists suffer and so do the local managers."

[Continued on page 6]

# How Stars of Opera Study Their Rôles

Careful Research and Arduous Work Entailed in Building Up Characters for the Lyric Stage—First Steps in Learning Music and Action of Unfamiliar Works—Knowledge of Historic Background Essential in Convincing Performance



Photos by 1, Dobkin; 2, 5 and 6, © Mishkin; 3, Grady, Seattle

A HALF-DOZEN CELEBRITIES OF NEW YORK'S LYRIC STAGE IN SOME OF THEIR BEST KNOWN RÔLES

Singers of the Metropolitan Opera Whose Experience in Preparing Leading Parts in New Productions Fits Them to Give Helpful Advice to the Young Artist and Student—Frances Peralta, Soprano, Is Shown as "Madeleine" in Giordano's "Andrea Chenier", Beniamino Gigli, Tenor, as "Lionel" in Flotow's "Marta" and Ina Bourskaya, Mezzo-Soprano, as "Carmen" in Bizet's Opera. In the Lower Row Are George Meader, Tenor, as the Apprentice "David" in Wagner's "Meistersinger"; Jeanne Gordon, Contralto, as "Dalila" in Saint-Saëns' Opera, and Giuseppe De Luca, Baritone, as "Rigoletto" in the Verdi Work

**L**EARNING new rôles at short notice is one of the most exacting requirements of the opera singer's art. It involves a greater test of artistic ability than to delineate with the greatest subtlety a part that one has sung fifty times. Not only is this task of mastering the vocal score a complex one, but the proper emotional coloring and emphasis of the music have to be acquired. Add to this the difficult job of performing vivid dramatic action at the same time with song! Those carping persons who occasionally level petty criticism at the artist's efforts from a comfortable seat in the parquet should really feel abashed at their presumption.

If the operation is a trying one for the seasoned singer, who has a store of vocal adaptability and dramatic finesse to draw upon, the young artist who learns his first parts has a steep climb indeed! The traditions of the rôle, the musical tempi and also the customary

"cuts" made in performances are exceedingly difficult to learn.

Some years ago it was absolutely imperative to work out these problems by more or less chastening experience in small European opera houses. There are fortunately a greater number of excellent coaches in the United States than there were then. It is their task to save the young singer the discouragements of tackling a bulky new score unaided.

With the hope of helping the young artist, *MUSICAL AMERICA* recently interviewed a number of prominent singers. They told how they go about learning a new part, giving some valuable suggestions on mastering the text and music.

## Nocturnal Rôle-Study

Beniamino Gigli has at numerous times advanced a theory that one can best study a part when in bed! Nor is he the only artist who believes that the night, when all is quiet and the artist can relax, is ideally fitted for concentration. With a reading lamp beside his head and the score propped up before him, the Metropolitan Opera tenor has made a large gallery of characters his own. His new parts this season have included *Lionel* in "Marta" and *Baldo* in Ricci-Telli's "I Compagnacci."

In taking up the study of a new part, Mr. Gigli first tries to get a mental picture of the period and character of the person he is to portray. To this end he reads history, and sometimes visits art galleries to view pictures of the period. The last measure is exceedingly helpful in planning makeup and costuming. Then he has the musical score played over for him several times by his accompanist or his coach, Enrico Rosati. This is laying the musical groundwork for the subsequent task of learning the part in detail.

The tenor relates that he rarely spends more than fifteen days on a new rôle. As for dramatic action, he believes that the words of the libretto, and the sense of dramatic values should guide one. Mr. Gigli has shown greater and more vivid acting ability during each of his seasons in America. He believes in following implicitly the conceptions of the conductor, so far as the musical performance is concerned, and also adheres in general to the ideas of the stage manager. But much, he believes, must be left to impulse, the inner promptings which are conveyed by the composer's music and the dramatist's book. He does not believe in a rigid set of gestures to express emotions as with a code of signals, nor does he advocate the custom

followed in some South American opera houses of stepping out of the action to sing an aria or concerted number up-stage.

The night before singing a part, whether he has done it many times before or not, Mr. Gigli reads the entire score with great care just before going to sleep. In the morning he then possesses a clear-cut picture of every scene, and is ready to sing the part.

## Mannerisms and Rhythm

The accentuation of character by means of appropriate action is stressed by Jeanne Gordon, contralto of the Metropolitan, in her discussion of the method in which she learns rôles.

"Fundamentally technic is the all-important necessity," says Miss Gordon, "but it should be forgotten as soon as possible in the application. It's important that the viewpoint be one of wide perspective and broad comprehension in operatic work."

"With this in mind, I start my practice. Of course I familiarize myself with the subject generally, and then with the character and her relation both to the story and to the other characters. Everything that has to do with the part is

[Continued on page 40]

### Chicago Union Sets Minimum Rate for Radio Playing

CHICAGO, March 22.—A decision to place a ban on members who play free for broadcasting after April 1 was reached after considerable discussion at a meeting of the Chicago Federation of Musicians on March 20. It was decided to require the broadcasting stations to hire union orchestras and other musicians at a minimum fee of \$8 for each person for a three-hour period. If the engagement lasts less than that time the same fee will be asked. A statement by an official of the local federation specified that the broadcasting stations would have to file contracts for players in the office of the union and to pay the salaries of the men through this office after April 1. A further decision of the meeting was to advocate action at the forthcoming convention of the American Federation of Musicians, in Colorado Springs next May, to compel hotels using orchestras for broadcasting purposes to pay an added 50 per cent on the wages of the orchestra.

#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

Of MUSICAL AMERICA, published weekly at New York, N. Y., for April 1, 1924.

State of New York, County of New York, ss.: Before me, a notary public in and for the State and county aforesaid, personally appeared Milton Weil, who, having been duly sworn according to law, deposes and says that he is the Business Manager of MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Co., 501 Fifth Avenue, New York City.

Editor, John C. Freund, 501 Fifth Avenue, New York City.

Managing Editor, Alfred Human, 501 Fifth Avenue, New York City.

Business manager, Milton Weil, 501 Fifth Avenue, New York City.

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MILTON WEIL,  
Business Manager.

Sworn to and subscribed before me this 20th day of March, 1924, Margaret Saldini, Notary Public, New York County No. 8, New York County Register No. 4113. (My commission expires March 30, 1924.) [Seal]

WANTED—Position in college or conservatory as voice builder and coach. Applicant holds three diplomas from Cincinnati Conservatory. Post graduate work under Oscar Saenger. Address Box 22, c/o MUSICAL AMERICA, 501 Fifth Avenue, New York.

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## A "Butterfly" from Cherry-Blossom Land



Tamaki Miura, Japanese Soprano, Whose Portrayal of Puccini's Heroine in "Butterfly" Is Familiar to Opera Audiences from Coast to Coast

Tamaki Miura, Japanese soprano, is bringing to a close one of the most active seasons of her career. In the last five months she has appeared with Gallo's San Carlo Opera Company in ninety cities of this country, singing in almost 100 performances. Although her greatest success has come through her realistic portrayal of *Cio-Cio-San* in Puccini's "Butterfly," she has also been heard as *Mimi* in "Bohème" with outstanding success. She was greeted by

sold-out houses in practically every city and her acting and singing aroused great enthusiasm. Mme. Miura is singing with the company this week in St. Louis, after which she will go to Chicago, opening a week's season at the Auditorium in "Butterfly." It was in this theater that she made her American debut. She will conclude her tour on April 6 and will spend several weeks in New York, previous to her sailing early in May for Rio de Janeiro and Buenos Aires, where she will appear in opera.

## What Is the Solution?

[Continued from page 4]

Investigating the financial condition of the local managers before selling to them would help to solve the New York managers' problem."

### Antonia Sawyer Urges Cooperation

"Development of personal contact between the New York and the local manager, so that they will cooperate, instead of working against each other, will help to solve the problem," Antonia Sawyer says. "Clubs, as they increase in size and influence, are becoming one of the most important factors in the music world. They are more dependable than local managers. They don't cancel con-

certs. At the most they ask for a postponement to the next season, and they are working steadily to develop a musical audience throughout the country. The local manager, however, isn't always the one who cancels a contract. Sometimes the artists do it. I know of a case where artists cancelled a contract for a coast tour against the advice of the New York manager. It will, I am sure, react against them. They will never be able to play on the Coast again. Breaking a contract is bad, no matter who does it. Guaranteeing the fulfillment of a contract is one of the most important problems in the managerial business."

### Geneen Sees No Problem

Samuel Geneen of National Concerts, Inc., does not find the situation alarming or even abnormal. "Business conditions are bad everywhere this year," he says. "The music business is no worse than any other. I don't think that there has been any overbooking or overselling. In some districts the competition has been too keen, but that's always true. The clouds are in one place one year and in another the next. I can see no pressing problem. It seems simply a matter of unsettled business conditions."

### Endicoff Complains of Bad Judgment

"The local managers must solve the problem or there will be absolute chaos," Max Endicoff asserts. "They have been

using bad judgment in making out their schedules and running more concerts than their towns can stand. In certain cities the competition is so intense that it is going to be a case of the survival of the fittest. Part of the overbooking is the fault of the New York managers. They have been overselling without looking toward the future. A system of credit investigation would be a guarantee against loss and would eliminate a great many of the undependable local managers. I don't think you can call them 'speculative managers.' They are only called speculative after they fail. If they succeed they are 'good business men.' The business, as a whole, needs revolutionizing, the elimination of waste and an application of intelligent and efficient methods."

### Lucy Bogue Resents Materialism

Lack of an artistic standard, Lucy Bogue believes, has caused the chaos in the musical situation. "You can never conduct art on a business basis," she says. "If you do, it will fail. You are defeating your own purpose. That is what is the matter with the concert business. There is no artistic standard. There are too many mediocre artists crowding the field. Some of them have big reputations, but that doesn't make them artists. The New York managers are in fierce competition. Instead of co-operating for the musical development of the country, they are trying to crowd each other out of the field. But I don't think the situation is hopeless. We must, above all, establish a standard, a high standard. When we have that we have everything. The solution of the present difficulties will come when, as a country, our artistic aims overshadow the materialistic. It will take time, for we have devoted all our energy to our materialistic development, but it will come."

### Supreme Concerts Sees Hope in Europe

"There are too many artists," Katherine Greenshpoon of the Supreme Concert Management says. "The field is overcrowded. People who want to hear music haven't the time or the money to go to so many concerts. I know I can't get to all that I want to hear myself; there are so many each evening. It is all a result of the abnormal situation in Europe. However, I think the influx of artists to America is over. The tide is turning back. As the European money becomes stabilized, the artists will return. Some of them are doing so already. In Russia one of my artists has a contract for twenty concerts, for which he will be paid in American money, and in Germany they are paying in gold marks. Gradually the field will clear, and as Europe becomes normal and reclaims her artists the concert business will improve in America. It is a matter of time. I don't think it will take more than a year. Next year we may have to face as bad a season as this one has been, full of cancellations and empty houses, but after that things will return to normal."

### Joseph Schwarz Attacked by Dogs in St. Louis

ST. LOUIS, March 22.—Joseph Schwarz, baritone of the Chicago Civic Opera, who visited St. Louis to sing at the recent concerts of the Symphony, was out for a stroll on Thursday noon after a successful rehearsal when he was viciously attacked by two German police dogs and a bulldog. His cries for help brought assistance and frightened the dogs, but the nervous shock was too much for him; and at the performance on that afternoon Mr. Schwarz appeared, but was unable to go and had to be escorted from the stage. However, Mr. Ganz announced that Helen Traubel Carpenter, soprano, was in a box and would sing in place of Mr. Schwarz. Mrs. Carpenter, at only a moment's notice, sang "Dich Theure Halle" from "Tannhäuser" and received an ovation. Mr. Schwarz was still suffering from the shock on the following day, and Mrs. Carpenter again substituted for him, repeating her success.

HERBERT W. COST.

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**Why Siegfried Wagner Gave Certain Conductors Cold Feet—What He Thinks of Jazz—The Absorption of the N. Y. Herald by the N. Y. Tribune—Its Influence on the Music Critics—What Deems Taylor Looks Like—Managers in Paris Want to Bar Critics from First Nights—Vladimir de Pachmann Breaks Into Song At His Piano Recital—The Artists and the Characters They Represent—Schumann Heink and Mary Garden Enter the Discussion—Western Musical Criticism—Is the Toronto Mendelssohn Choir as Good as It Used to Be?—What Is the Particular Charm of Jascha Heifetz?—Do Our Conductors Discriminate Against the American Composer?—A German Musician Wins a Prize for the Most Individual Expression of Opinion on Taxation**

Dear MUSICAL AMERICA:

Do you realize that our leading conductors not only of opera but of the symphony orchestras have been having a somewhat anxious time of it since Siegfried Wagner reached these shores? They have been literally trembling in their shoes lest he might say something with regard to the manner in which they handle the master works of his distinguished papa.

Now, why is it that the conductors have been on the anxious seat? Simply because they realize that Herr Siegfried is thoroughly posted as to the "cuts" that are necessary in his father's works and consequently when they go not only counter to the great composer's instructions, but hack away sometimes without rhyme or reason and so inflict positive damage, they have been shivering lest Herr Siegfried might come out in some interview or pronouncement and tell the public the truth.

There is one man particularly who has no doubt spent several sleepless nights with regard to this situation and his name is—Artur Bodanzky, who has, as we know, already fallen foul of some of our critics, notably friend Gilman of the *Tribune* with regard to the cuts he made in "Tristan."

However, I guess the conductors may sleep in peace. Herr Siegfried is more interested at the present time in making friends, in getting the aid of the press and in raising the funds necessary to revive Bayreuth.

Apropos of Siegfried Wagner, it should certainly interest your readers to know that he sees jazz as a step to really musical achievement. He finds it a tonic for the nerves and says the saxophone talks. It cheers, rejuvenates. It is the music of a young, gay country, a real contribution to art.

With regard to American taste in music, he thinks that for a young country which has had to struggle with the fundamentals—has had to hew wood and draw water, build cities, railroads and vast commercial enterprises—America has done wonders in the way of culture. He found music centers springing up in every small town, school children being taught music. He referred to the many free scholarships that are being

offered. He believes we are fast reaching a point where we will take breath from our industrial labors and produce our own great musical works. But inspiration for such works cannot come from the blasts of motor horns and amid the shrieks of subterranean trains. That is why great cities do not produce great composers. His distinguished father could not have worked in New York, London or Berlin. The silence and peace of the mountains, the moods of the sea, the breath of open spaces are needed for the spirit's growth.

Herr Siegfried has again and again referred to the hospitality and kindness of Americans. He finds us most lovably generous. We have all the characteristics of a healthy youth—gaiety, optimism, self-confidence and zeal, so when we finally get around to composing music, something fresh and fine will result. Jazz is just the first beginning. There is promise there, says he.

The purchase and absorption of the New York *Herald* by Ogden Reid, proprietor of the New York *Tribune*, naturally created a sensation in the newspaper world, but it also aroused considerable anxiety among musical people with regard to what would be the fate of Mr. W. J. Henderson, veteran music critic, who has been writing for the *Herald*. Would he be eliminated?

It may interest Mr. Henderson to know that information from different sources shows that any such action would be considered by the musical profession, the managers and those interested in musical affairs as nothing short of a calamity. For many, many years Mr. Henderson has been an outstanding factor in our musical life, and while occasionally his judgment has been disputed by those who fell under his critical displeasure and resented it, at the same time he has established such a reputation for capacity and also for rigid honesty as made him generally respected. Indeed, it is not too much to say that through his reviews, particularly his articles in the Sunday editions in the various papers with which he has been connected he long ago acquired a national reputation.

It is, therefore, with a sense of relief that it seems that Mr. Henderson will now write the leading criticisms and musical articles for the New York *Sun*, on which, Mr. Munsey has declared, he intends to concentrate in the future his journalistic efforts.

There are some features of the various newspaper mergers in which Mr. Munsey has been engaged which deserve attention. In the first place, it has been very clearly shown that newspapers of any character, circulation and standing cannot be edited from the business department. By that I mean that the policies that direct them must give due consideration to the readers and subscribers. You cannot handle and transfer readers and subscribers as you handle dry goods or any commercial commodity. This was shown very clearly when Mr. Munsey bought the *Globe* and amalgamated it with the *Sun*. Of the nearly two hundred thousand circulation of the *Globe* but a comparatively small proportion followed Mr. Munsey to the *Sun*, and yet it is to Mr. Munsey's credit that he has made the *Sun* a paper of outstanding merit and greatly improved it since he took hold of it. Where was the trouble?

The trouble was simply that the readers of the *Globe* had been attracted to that paper, in spite of the miserable press work and the wretched paper on which it was printed, by the independence of its policies and its radical viewpoint in many matters. When the readers of the *Globe* did not see this independence and this viewpoint maintained in the *Sun*, they dropped out. It has been one of the curiosities of metropolitan journalism to find out where they went. It is true that a proportion were distributed among the other evening papers, but with all that the circulation of the *Globe* has not yet been accounted for.

Now with regard to the *Herald*, when Mr. Munsey took it, it was in pretty bad shape. Here again it was to Mr. Munsey's credit that he put new life into the paper and nearly doubled the circulation it had at the time he bought it, but that circulation was largely of a different character from the circulation of the paper as Mr. Munsey built it up.

Those who can go back a half a century or so at the time when the *Herald* was almost supreme in journalism will remember that it was looked upon as the leading paper for what is called "society people." It was distinguished by the ex-

## Viafara's Pen Studies of Celebrities



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cellence of its shipping, foreign news and other features. With regard to policies, it was classed as "independent," with certain Democratic leanings. When Mr. Munsey took it and started to build it up again, he turned it into a straight-out Republican paper, thereby eliminating its former individuality and bringing it, as he admits himself, to close competition with the New York *Tribune*. He felt this to such an extent that, as he also admits himself, with the rising cost of production all the time he found himself face to face with a problem.

This he endeavored to solve by buying the *Tribune* so as to amalgamate the two papers and thus appeal to the Republican element in New York with one strong paper rather than with two that undoubtedly had merit but were not of sufficient strength to command the situation.

In the negotiations that took place Mr. Reid took the position that he would not sell the *Tribune* because it was virtually a family heirloom which had a character that endeared it to those who were conducting it, which was not the case with the *Herald* so far as Mr. Munsey was concerned.

Finally, as we know, an agreement was reached by which the *Tribune* bought and absorbed the *Herald*, one of the conditions being that the name of the *Herald* should be preserved and be placed above that of the *Tribune* for the future.

Now it will be interesting to watch the course of events. Will the *Tribune* be able to make the substantial gain among the former readers of the *Herald*, to which it is naturally entitled by its purchase, or will the *Herald* readers not continue their allegiance to the amalgamated paper?

In one regard it must be admitted that Mr. Munsey has rendered a distinct service to the entire periodical industry. As he has shown in his detailed statement, the publication of papers in New York, particularly of the daily papers, had become so expensive as to be almost prohibitive. This should cause the pressmen and composers to very seriously consider their continued demands for more wages.

While in a general way the giving of fair and liberal wages is to be commended on the ground that the prosperity of the country must depend on the purchasing power of the mass of the people for the staples commonly called the necessities of life, at the same time a point can be reached where the cost of service goes beyond the capacity of the capital engaged to earn an adequate return. Then capital throws up its

hands. In plain words, the job can only stand so much and no more.

As time goes on, it will be interesting to note what will be the reaction of the reading public to these important newspaper changes.

Right here, as I have said, it seems to me that Mr. Munsey made his cardinal mistake, namely, that when he bought a paper he seemed to believe the readers and subscribers would continue to take it, never mind whether its policies remained as formerly or were radically changed. This brings to the front the conviction of experienced publishers that a periodical, whether it be a daily or weekly or monthly, attracts to itself readers by its policies, its ability, its particular features, its news. These readers in the course of time really constitute a family, and it has been shown very clearly that when the policies and the features and the general character of a paper are changed, the readers lose their interest and fall away because the new policies are not in accordance with those which originally attracted their attention and support.

As a nation, we are not interested in abstract things, but we are interested in personalities, so it is quite natural that there are many who read the musical criticisms and articles that Mr. Deems Taylor writes in the New York *World* who want to have an idea of the kind of a man he is and how he looks. He has recently, in a review of a recital by William Bachaus, given you an opportunity to come pretty near visioning his personality.

In describing Bachaus, he says: "Some of his hair is long, but more of it is missing, and the present scribe, for whom he has been mistaken upon occasion, is one of the few persons, probably, who is strikingly impressed by his personal beauty."

It happens that I was the innocent cause of this particular reference to the likeness of Bachaus to Deems Taylor, as I got those children mixed up in attending as a guest in the home of Mrs. Ralph Pulitzer when we were called together to hear the New York String Quartet, in which, you know, Mr. and Mrs. Pulitzer have been for a long time interested as their contribution to increasing the vogue of chamber music in this city.

Some of the theatrical as well as musical managers in Paris have recently made a move to bar all critics from the first performance of any new play or im-

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

portant musical work, the idea being that the managers want to know what will be the public attitude before the critics have a chance at the job.

This may work in two ways. In the first place, it must be admitted that any new work will be more smooth after two or three performances, so the critics would have a better opportunity to judge it. In the next place, there will be an opportunity for the public to express its opinion independently of what the critics think and thus prevent, in the case of an adverse opinion by the critics, a work being slaughtered before it has really had a chance to live.

On the other hand, there is the viewpoint of the general public interested in musical and dramatic matters. They have been accustomed and trained through a long course of years to wait for the critical reviews before they have an opinion of their own, which either sends them to the theater or opera house or keeps them away.

This brings to my mind something that Gatti has always insisted upon, namely, that the first duty of the critic who attends the performance of a new work or the revival of an old one should be to record the reaction of the public that hears the performance and then when they have done this, it is perfectly permissible for them to express their opinion with regard to the work itself and the performance of the individual artists concerned.

A great deal can be said on both sides of this question, particularly as we know that certain operas, even the works of some of the great masters, were damned at the first production and only later became popular after a period of time had elapsed and the public had come to the conclusion that these works had real merit.

When we read some of the first criticisms of works by Wagner, Chopin, Liszt, Bizet, we see how different the outcome has been from the prophecies of the critics who wrote about the first performances.

Were it not for the insatiable desire of the public to read in the news of the morning papers what happened the night before, it would seem that if the critics could have more time to write their reviews and also write them after they had heard a work perhaps at least two or three times, the result would be more just to all concerned.

One of the reasons why the late Hanslick of the Vienna *Neue Freie Presse* acquired such a great reputation as a critic was that he never could be induced to write about a performance immediately after hearing it. He always heard a work several times, then at his leisure wrote about it. The result was a fine, discriminating, just criticism which stood out and unquestionably greatly influenced public opinion.

We are becoming accustomed to accept a certain amount of eccentricities on the part of Vladimir de Pachmann, who still astonishes us with his virtuosity at an advanced age. The other night at Carnegie Hall he not only treated the audience to his usual grimaces and comments on his own playing as he was going along; he not only bounced about on the piano stool, but at one time when playing a Moravian hymn interlude in a Brahms waltz, seemed to feel the religious quality of the music to such an extent that he could not help singing the hymn aloud. How he sang not a single critic dared to say.

It is still my conviction that de Pachmann, always eccentric, is sincere in the little drama with which he accompanies his really wonderful musical feats. His memory is extraordinary, considering his advanced years, though of course now and then he omits passages, but always consoles himself, as he told me once, "I know it, but the public don't."

To the ever interesting discussion as to what should be the attitude of an artist with regard to the character of the work presented. Mme. Schumann Heink recently told us that on the stage she is Schumann Heink, standing erect in her beautiful costume, singing to the world. Elsewhere, she is just plain Mother Schumann, in a bungalow apron by preference, with her hands out and the door wide open. She finds herself particularly happy when she is at Coronado in California, which she calls the beauty spot of the universe that almost

makes you forget your troubles.

What the poor woman went through during the war can scarcely be realized. She had one son who was forced into the German service, where he lost his life. She had other sons who fought for the Allies and some of whom perished. In this distracting situation, the great contralto gave herself up to service to the boys in camps and particularly in the hospitals and sanitariums, and that is why, from one end of the country to the other she is known to the dough-boys who revere her, for they know she sympathizes with them, understands the suffering they have endured and particularly realizes the self-restraint and patience with which they have endured their suffering.

It is perhaps the intense human sympathy which this great artist and noble woman has developed which enables her even at her age to put into her singing an appeal that is absolutely irresistible.

Right on the heels of Mme. Schumann Heink's declaration with regard to the attitude she maintains when on the stage comes Mary Garden, who says that it is absolutely not necessary for an artist to enact personally any of the experiences of the character she is depicting on the stage.

This is, as we know, diametrically opposite to the attitude of our distinguished friend Antonio Scotti, who has told us again and again that for the time being when he plays a rôle, he is that personage and that is why he is so particular to have all the accessories adequate and historically correct.

Now comes Mary and asks whether in taking up her much-discussed and much-abused character of *Salomé*, must she be *Salomé*? Must she have undergone the sordid experiences which *Salomé* is said to have lived in order to give her character faithful and effective interpretation? Indeed, no. That is where the imagination comes in—that great gift which carries one through everything. Then, asks Mary, do you think that an *Othello* must be a murderer in real life before he can kill *Desdemona* realistically on the stage?

The most effective artists, certainly those who have the versatility of enabling them to represent entirely diverse characters on the stage, have been undeniably those who have associated themselves with the characters they represented. It is, of course, not necessary for an artist to have murdered somebody to be able to play *Othello*, but it is necessary for an artist to have the ability to go through the scene as if it had happened in real life. That is why some fine singers have failed so lamentably when it came to either heroic or tragic rôles. Unconvinced themselves, they were consequently unable to convince their audiences with the sincerity of their performance.

It is curious how some writers for the press are affected at a musical performance when they have the opportunity to really express their opinion. Here is Don Ryan of the Los Angeles *Record*, who describes the musicians of the Philharmonic Orchestra all bending forward and looking up. The poised fiddle bows, the bent elbows, the uneasy attitudes on the edges of their chairs, make you think of something—something you have seen before, and what do you suppose it is? So far as Don Ryan is concerned, it is the trained dogs at the Orpheum. When their master steps on the stage the dogs all assume this attitude. All perched uneasily on the edges of their stools, sitting uncomfortably erect, tense, strained, with half-frightened eyes turned upward to catch the first flick of movement from the trainer.

Just in the same way, so far as Don Ryan is concerned, the symphony musicians are poised like the dogs, ready to launch themselves. Their master has taken his place on the conductor's stand. His sharp rap on the edge of the music rack is spitefully incisive. There is an ominous pause while he looks sternly around. Some late comers hurriedly seat themselves. Another pause, drawn thin with tension—a moment of drama. The nerves and the fiddle strings of the musicians seem about to snap. The director makes a slight movement with his bâton and a sword-cut of trumpet sound releases the Schumann Symphony, "Spring."

Evidently, out West, musical criticism is getting out of the rut.

Some of us, who can go back to the days when the celebrated Toronto Mendelssohn Choir first came down from Canada and sang for us, think that in

spite of the splendid musicianship and conducting of Dr. Fricker, the choir is not quite as effective and well balanced as it used to be, under his predecessor, Dr. Augustus Vogt.

We may be right and we may be wrong, but it all goes to show how difficult it is after a great impression has once been made to have the same impression made under other auspices. We associate certain rôles with certain great actors, actresses, artists, who make such an impression upon us that it is almost impossible for those who come after to impress us in anything like the same manner.

It is doubtful whether anybody who had heard Caruso, for instance, sing "Una furtiva lagrima" would ever be satisfied with the singing of the same aria by anybody else. It is doubtful, too, whether anyone will be able to create the same impression that he did as *Eleazar* in "La Juive," in what was virtually the last time that he sang at the Metropolitan.

Old timers who go back to the days of Adelina Patti have never been quite able to accept anybody with the same satisfaction in any of the leading rôles that she had made her own. They might be better, but such an impression had been created that it can never be effaced.

What is the particular charm of Jascha Heifetz, which enables him not only to attract an overcrowded house whenever he plays but to hold the audience enthralled? It certainly isn't merely his irresistible virtuosity. Other artists have that. I think we can find it in the purely intellectual and spiritual character of his playing, which is emphasized by his disdaining to use any of the tricks employed by many of the violinists, even of exceptional standing and popularity.

His self-restraint is absolute. He never sways the body. Everything flows from his violin so easily. The audience has that sense of security which always adds to its satisfaction.

With regard to the character of Heifetz's violin tone, it always seems to me to be somewhat cold. It lacks the warmth, the vitality that some of the other artists, notably Kreisler, have. You are lifted up, carried away by Heifetz, but when it is all over you cannot help feeling that while your intelligence has been appealed to your heart has not been touched.

Cleveland rejoices, for N. Sokoloff, the conductor of its still youthful symphony orchestra, seems to have carried all before him in London where the press received him with enthusiasm and credited him with bringing a stimulating freshness and enthusiasm to bear on the interpretation of well-known works. So, Cleveland is happy.

Elliott Schenck is out with a letter in the New York *Times*, in which he discusses the treatment of native composers by our foreign symphonic conductors. He says that last winter the Chicago Orchestra under Mr. Stock gave several performances of his "In a Withered Garden," which is to be played by the Boston Symphony the latter part of this month.

After the initial performance, the conductor of one of our large New York orchestras examined the score, took it to Europe, promising to play it in his native land prior to a New York performance this winter. Upon his return in January he informed Mr. Schenck that illness had prevented him performing the piece abroad and that, unless Mr. Schenck could find a way to finance the rehearsals, he would be unable to fulfill his promise to play it here.

On hearing this, the business manager of the organization hastened to impress upon Mr. Schenck the fact that under no circumstances would a composer be allowed to contribute to the running expenses of the orchestra in order to have his composition played, so the whole thing was called off with renewed promises for next season.

The American composer, as he gets opportunity, will gradually impress upon the public mind the fact that he exists in the flesh but he will only get opportunity by continual agitation.

Our foreign conductors undoubtedly have little regard for the American composer. It is not that they have any particular prejudice against him, but they have been educated, ever since they were children, to the belief that nothing of musical value could exist in the United States, and that while it may be possible in the future for some American to write a composition that would have merit, it

would take a hundred, perhaps two hundred years before that happy event would materialize.

You know, probably, that certain enterprising publications have been getting out questionnaires regarding the tax bills now before Congress. One of these bills is known as the Mellon bill because it has been worked out by Andrew Mellon, Secretary of the Treasury.

Among the multitude of replies that have been received by the various publications interested in gauging public opinion has been one which throws a flood of light on the intelligence of a very considerable percentage of our population. A German musician out West has recently been voted the prize for the most individual expression of opinion on taxation. Here is in substance what he returned to those who are conducting the questionnaire:

"I am disgusted. First you gif my wife de vote who don't know what to do mit it, now she haf it und now to make matters vorse you vant to tax me mein mellons."

Can you beat it? asks your

*Mephisto*

### Paolo Gallico to Hold Classes at Olga Steeb School in Los Angeles



Paolo Gallico, Composer and Pedagogue

Paolo Gallico, well-known pianist and composer, who has for many years held a place among the foremost pedagogues in this country, will conduct a special ten weeks' class at the Olga Steeb Piano School in Los Angeles, beginning June 1. Besides devoting his time to private teaching, he will also conduct a class in interpretation. Mr. Gallico was graduated from the Vienna Conservatory with highest honors and was heard in concert and with orchestra in cities of Italy, Austria, Germany and Russia. Upon coming to America some twenty-five years ago, he toured in concert and played with orchestra under Damrosch, Mahler and Strinsky. Subsequently he devoted all his time to teaching the principles of weight and relaxation in New York. He has composed numerous works in all forms, his symphonic work, "Euphorion," having received its first performance recently in New York.

The Olga Steeb Piano School is one of the largest of its kind on the Pacific Coast. Associated with Miss Steeb are twenty-five teachers who maintain studios in various parts of Los Angeles and in the principal suburbs.

### Cleveland Orchestra Gives Fifteen Concerts in Interstate Tour

CLEVELAND, March 22.—The Cleveland Orchestra returned to the city yesterday, following a series of successful concerts under Nikolai Sokoloff's leadership in its Western tour. This was the longest tour of the season, and during the eleven days' journey the orchestra visited five States and played fifteen concerts. Great enthusiasm was displayed at all the concerts on this tour, and in Kansas City on Monday there were 12,000 admissions for the two concerts presented.

# Legislator Urges Support of National Conservatory; Apathy Now May Set Back Project Several Years



AMONG those who favor the immediate establishment of a national conservatory of music "for the encouragement and appreciation of a distinctive American music," is the Hon. Clifton A. Woodrum, member of the House of Representatives from Virginia. Mr. Woodrum is an earnest supporter of the Fletcher bill for the establishment of such a conservatory, and announces that he is prepared to vote and work for the creation of a national institution which would "serve to meet the need which American music has long endeavored to emphasize."

"The establishment of an American national conservatory of music as a government-supervised and government-endowed institution is indorsed today by practically all of the leaders in American musical art," he observed in a recent interview. "It has been advocated by numerous organizations of national scope and is recognized as an essential step in the ultimate placing of American music on a plane where it may be said to be independent of Old World traditions and customs and in position to give definite expression to our own American musical ethics and music culture—a subject which, from the national viewpoint, has been too long neglected."

"A national conservatory of music as a head center of the musical art and activities of the country, established by Act of Congress and operating directly under the supervision and control of the United States Government, would serve to meet the needs which American music has long attempted to emphasize and which the marvelous musical development of recent years in our country has made necessary if we are to encourage an appreciation of a distinctive 'American music.'"

"In following up this subject it should be needless to dwell upon the fact that the musical development and progress of the Old World for centuries past have been encouraged and made possible by the national institutions of many of the countries, the government-owned and government-directed conservatories, not a few of which have achieved such fame that to be a graduate of, or to have studied in them, at once imparts a 'standing' to musical artists and composers which nothing else could do."

"The American idea should be that a degree, diploma or certificate from the American National Conservatory of Music would have a significance far above those issued by any foreign institution. Furthermore, the day has come when it should be unnecessary to send our sons and daughters to Europe for a musical education, and the chief object and purpose of an American conservatory is to provide an institution which is at least equal to any Old World music school. To say that this cannot be done is not adequately appraising our American initiative and ability."

## U. S. Needs Own Cultural Standard

"It is not necessary, however, that in the establishment of an American conservatory we should adopt Old World methods of subsidies or subventions, nor yet install the curriculum plans of those institutions, no matter how successfully they have worked out in their Old World environment and under the peculiar conditions in which they are placed and operate. What the United States needs today is its own authoritative cultural standard whose influence will insure the growth and development of distinctively American musical effort and adequately recognize American musical accomplishments—a fountain-head of all things musical with a scope and reach coextensive with the length and breadth of our country."

"Whether such an institution should properly be placed under the direction of a new 'department of the fine arts,' which would have at its head a secretary who would be a member of the President's

Cabinet or made a part of our present bureau of education in the Department of the Interior, is at this time, it seems to me, immaterial. The main consideration is to bring about the establishment of such a national institution as the first and most important step. What particular supervision or location in the general governmental scheme it may seem best to give it may be easily determined once we have, by legislation, recognized the need which exists for a national conservatory."

## Praises Fletcher Bill

"As carrying out the idea I have attempted to outline briefly, we have the bill now in the Senate introduced by Senator Fletcher of Florida, and which I understand has been drawn after consultation and conference with 'the best minds' in the American musical world. As a start in the right direction this measure, if enacted into law, would impart a wonderful impetus to American music as a tangible and substantial recognition of its requirements. A glance at some of its provisions here may not be amiss and will show the trend of view of our leaders in American music."

"The purpose of the bill is set forth to be 'to establish a national conservatory of music for the education of pupils in music in all its branches, vocal and instrumental, and for other purposes.' Its chief provision is that 'there shall be established in the United States of America an institution of learning to be known as the National Conservatory of Music, fostered and maintained by the Government of the United States of America. It may be supplemented when practicable by branches located in different sections of the United States, as Florida, California, Washington, District of Columbia or other sections, as needed and as the general board of regents may elect. . . . This institution alone shall have the sole right to use the title 'The National Conservatory of Music' and shall enjoy all privileges of a government institution, such as the use of the United States mails, the use of the Congressional Library and the like. The executive headquarters of the general board of regents and of the director general shall be located in Washington, D. C. The main conservatory shall be located in accordance with the decision of the general board of regents."

## Provision for Branch Conservatories

"Referring to the establishment of the branch conservatories, the bill says: 'The general board of regents shall have power to select sites and purchase or accept by gift the necessary grounds for the purpose of erecting and maintaining such conservatory or its branches. They shall have power to accept gifts for the purpose of encouraging musical education in general or act as custodians of funds given or donated for the purposes as aforesaid.'

"An important provision of the bill is that 'the director general, with the assistance of the advisory board, shall prepare plans by which the conservatory may cooperate effectively with organizations and groups who are endeavoring to promote music in any line, in community work, in schools or in aiding American composers, artists and musicians in



HON. CLIFTON A. WOODRUM

Member of the House of Representatives from Virginia, Who Advocates the Acceptance of the Fletcher Bill for a National Conservatory

general, in order to encourage musical education in this country, and shall prepare plans to bring music into the rural districts, to make rural life more attractive."

"The measure also provides that 'the director general, with the assistance of the advisory board of directors, shall fix the standard for admission of pupils to the various departments of the conservatory. They shall fix the number of students to receive free scholarships by competitive examinations according to rules prescribed by the general board of regents and shall fix the tuition fees for paying students. They shall also prepare a curriculum of studies for the different grades of the national conservatory. The general board of regents, through the director general and with the approval of the advisory board of directors, shall have power to grant the degrees or diplomas or certificates of merit or recommendation to pupils and to music teachers of good standing who have complied with the standards and regulations of teaching required by the general board of regents or who have successfully passed an examination as prescribed by the director general. Diplomas from conservatories or music schools of high standing or certificates from music teachers of authority may be taken in lieu of examination, as approved in each case by the director general."

"A preliminary appropriation of \$50,000 is made by the bill for the purpose of organizing the national conservatory and in order to meet such other expenses as may be incidental in the work of establishing the conservatory."

"It is to be hoped that the musical leaders of the country will place themselves solidly behind the Fletcher bill and give it the necessary support to demonstrate that there exists a real sentiment favoring the establishment of such a conservatory. An apathetic or indifferent attitude on the part of the country's musical leaders and prominent musicians at this time may serve to prevent the bill's enactment and would thus remove the national music conservatory subject from consideration perhaps for many years to come."

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## Jerusalem Hears Italian Operas in Hebrew

JERUSALEM has its opera. "Rigoletto," "Traviata" and "Pagliacci" were sung recently, in Hebrew translations, by the Palestine Opera Company. The reception of the operas was an indication of the musical spirit which is being developed there. Schools of music have been founded in Jerusalem, Jaffa and Haifa, and musical societies are creating an interest in modern music. Mr. Golonkin, director of the Palestine Opera Company, has succeeded in assembling an orchestra of comparatively new musicians and an ensemble which is said to do effective work.

## ERNESTINE SCHUMANN HEINK

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"Piano music seldom attains the beauty with which Olga Samaroff invested it last night. . . . Just as the finest acting on the stage makes one forget it is acting, so Madame Samaroff's technique made one forget everything but the beauty of the music presented."  
—The Fargo (N. D.) Forum, February 14, 1924.

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# Many Cities... One Opinion

## ISA KREMER



Photo Lumiere

**CHICAGO, ILL.**

The art of Isa Kremer is like a diamond . . .  
Isa Kremer, the tonic, sang at Orchestra Hall last night and the recital season seemed to find what it had been waiting for.

Daily Journal, Jan. 14, 1924.

**BALTIMORE, MD.**

The audience had the good fortune to hear and see one of the most remarkable artists who has ever visited this city.

Evening Sun, Sept. 23, 1923

**BUFFALO, N. Y.**

. . . One wondered why something of the fire and genius of Isa Kremer could not be developed in our own land.

Buffalo Courier, Nov. 22, 1923

**MONTREAL**

It is difficult to write about the art of Isa Kremer for fear of exhausting the stock of superlatives.

The Star, Nov. 5, 1923

**WINNIPEG, MAN.**

After her two recitals one has perforce to feel that Isa Kremer is a peerless pearl. The secret of her art is her gift from the Gods.

Winnipeg Tribune, Jan. 28, 1923

**SAINT PAUL, MINN.** The fascinating recital of Isa Kremer coming in the course of an orderly, conventional somewhat usual season had much the effect of a blazing torch midway in a row of pale, polite tapers.

Pioneer Press, Feb. 7, 1924

**DETROIT, MICH.**

A remarkable artist to be sure is Isa Kremer, and as far as we are aware, she is absolutely unique in her field.

Detroit News, Dec. 5, 1923

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## Chicago Press Praises Premiere

### The White Bird

Poem by Brian Hooker  
Music by Ernest Carter

Studebaker Theatre

Chicago, March 6, 1924

*The Daily News* (Maurice Rosenfeld): "THE WHITE BIRD, NEW OPERA, WINS PRAISE—WORK OF ERNEST CARTER, AMERICAN, GIVEN PREMIERE. 'The White Bird' is the best of the works so far produced under the auspices named, for it has a consistent plot, music which has melodic strength and style and a book that possesses poetic value."

*Evening American* (Herman Devries): "... Mr. Carter's opera was a pronounced success. He writes in the language of the modern musician, handling with facility the generously filled palette of the twentieth century orchestra technic, yet never using it for mere sensational effect, but always with discretion and refinement. However skillful Mr. Carter may be in the treatment of the orchestral instrument, he should not forget (nor has he forgotten) the most essential element in creative musical endeavor—and that is melodic invention."

*Daily Tribune* (Edward Moore): "'WHITE BIRD,' IN ENGLISH, IS WELL RECEIVED. . . he has written music, in one act and two scenes, that is frequently melodious, at times dramatic, and in general with accurate knowledge of what a stage performance demands."

*Herald and Examiner* (Glenn Dillard Gunn): "ERNEST CARTER'S ONE ACT PREMIERE IS PLEASING AND UNDENIABLY OF AMERICAN NATIONALITY, CRITIC SAYS. . . it is pleasing music and so entirely compounded of the melodic and harmonic effects that characterize American art song that no one would ever mistake its nationality. Despite the deficiencies of the performance the impression prevailed that Mr. Carter knows his orchestra and has more than conventional skill in handling effects."

*Daily Journal* (Eugene Stinson): "The score of 'The White Bird' disclosed in its composer a talent of independent and melodious quality; a taste for orchestration, which, not novel, is yet scholarly and effective, and the ability to write occasionally a scene of succinct and telling beauty."

*Evening Post* (Karleton Hackett): "Certain of the lyric passages were charming and the orchestral setting was colorful and done with excellent craftsmanship."

## Josef Lhevinne Ranges from Canada to Cuba in Recital Tour This Season

(Portrait on front page)

SINCE his return to America in 1919, Josef Lhevinne, Russian pianist, has been extremely active on the concert platform. He is now bringing to a close his first season under the management of Evans & Salter, and, incidentally, one of the busiest seasons of his career in this country. Beginning in October with a series of engagements in western Canada, he made a six weeks' tour of the Pacific Coast, where he was greeted by capacity audiences and received with great enthusiasm. He has already been heard this season in cities of the Middle West and South, and will visit these sections again upon his return from Cuba where he is now appearing in a series of recitals.

Mr. Lhevinne is a native of Moscow, born in 1874. He had his first lessons from his father. When he was fourteen, Rubinstein selected him to play with or-

chestra in a concert in Moscow, and in 1895 he won the Rubinstein prize, which is offered once in five years to male pianists between the ages of twenty and twenty-five. He graduated later from the Imperial Conservatory of Moscow with high honors, after which he toured the Continent with splendid success, and then visited America. He was in Germany at the outbreak of the war and was interned until after the armistice was signed. Upon his return to America, he gave more than ninety recitals in a single season.

Mr. Lhevinne has had the assistance of his wife, Rosa Lhevinne, who is also a fine pianist and who has appeared with him in a series of programs of two-piano music. Owing to the death of her father last fall, she made only a few appearances this season, but will join her husband in many programs next season. They make their home in New York.

## BOSTON HAILS BOURSKAYA

Singer, with Symphony Ensemble, Closes  
Athletic Club's Series

BOSTON, March 22.—Ina Bourskaya, mezzo-soprano of the Metropolitan Opera, brought the Boston Athletic Club's season of Sunday night concerts to a successful close on March 16, before the largest audience of the season. Miss Bourskaya sang with musical understanding and vocal charm, to the accompaniment of the Boston Symphony Ensemble, "Adieu, Forêts," from Tchaikovsky's "Jeanne d'Arc"; "When I Am Laid in Earth," from Henry Purcell's "Dido and Aeneas," and an excerpt from Seroff's "Rognieza," and to piano accompaniment played by Alfred DeVoto, numbers by Bantock and MacFadyen, and an arrangement by Macfarren of an old English air. The singer had to give many encores.

A. Vannini conducted the Boston Symphony Ensemble in Rossini's "Italiana in Algeri" Overture, Haydn's "Passepied," Gillet; Bolero, Moszkowski; "Farewell" Symphony, Tchaikovsky's "1812" Overture and other numbers. For the "Farewell" Symphony, the lights in the gymnasium were lowered and the musicians played by candlelight. Each extinguished his candle as he completed his part and left the stage, the first violin and conductor concluding the Symphony. W. J. PARKER.

## Tulsa Hears Chicago Opera

TULSA, OKLA., March 22.—The Chicago Civic Opera Company recently visited Tulsa, performing two operas—"Cléopâtre" and "Mefistofele." In the first of these performances, Mary Garden sang the title-rôle, and Georges Baklanoff that of *Anthony*. Ettore Panizza conducted. Feodor Chaliapin impressed his audience as *Mefistofele*, and this cast also included Edith Mason as *Marguerite*, Forrest Lamont as *Faust*, and Myrna Sharlow as *Helena*. Giorgio Polacco was the conductor. This brief season of opera was made possible by a number of local guarantors, and was under the auspices of the Hyechka Club. ROBERT BOICE CARSON.

## Arthur Middleton Scores in Fort Collins, Colo.

FORT COLLINS, COLO., March 18.—Music-lovers here were aroused to most enthusiastic expression when Arthur Middleton, baritone, appeared in recital, recently. Mr. Middleton displayed a richness of tone and flexibility of voice remarkable considering the power and volume of his singing. He received a tremendous applause and gave five extras. B. T.

## Swift Chorus of Chicago Offers Prize

CHICAGO, March 22.—Shakespeare's "Blow, Blow, Thou Winter Wind," and Longfellow's "The Singers" have been selected as subjects for the fourth annual composition contest of the Swift & Co. Male Chorus. A prize of \$100 will be awarded for the best musical setting of either of these two poems, suitable for a chorus of men's voices. Each composition must bear a fictitious name and the composer must inclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his name and address. Compositions must be sent to D. A. Clippinger,

conductor of the chorus, at Kimball Hall, Chicago, on or before June 15. The setting receiving the prize becomes the property of the Swift & Co. Male Chorus and will be produced by that organization during the season 1924-1925. All other manuscripts will be returned to their authors within thirty days after the contest closes. The award will be made on July 15 by a jury composed of Herbert E. Hyde, Rosseter G. Cole and D. A. Clippinger.

## Gertrude Tingley and Dai Buell Give Program

BOSTON, March 22.—Dai Buell, pianist, and Gertrude Tingley, contralto, were heard in a recital in Steinert Hall on the morning of March 21. Miss Tingley's first group included songs by Hahn, Rimsky-Korsakoff and Widor, in which her warm and velvety tones were effectively heard, and her program also included songs by Willeby, Schindler and Weymann. Miss Buell artistically played numbers by Paradies, Bach, Schumann, Schubert, Scriabin, MacDowell, Chopin, Debussy and Schubert-Liszt. W. J. P.

## CHICAGOANS HEARD BY DENVER THROGS

Two Night Stand Brings "La Juive" and "Cléopâtre" to Colorado

DENVER, March 22.—The Chicago Civic Opera Company appeared here on Tuesday and Wednesday evenings of this week, presenting "La Juive" and "Cléopâtre." The artistic success of the undertaking was assured in advance, but the financial success makes local history.

Always in past years when the greater opera companies have visited Denver a long list of guarantors has backed the local manager and in every instance there has been a sizable deficit assessed against the guarantors. This year Arthur M. Oberfelder, the young impresario whose foresight and courage have been so often manifested since he entered the local field, engaged the Chicago company and assumed full financial responsibility. Capacity houses greeted the company at both performances and Mr. Oberfelder, whose most optimistic hope was that he would "break even" on the venture, finds himself today in possession of a small financial profit and of vast prestige.

Of the performances there is little but praise to record. Rosa Raisa and Charles Marshall earned a genuine ovation by their fine singing and histrionic work in "La Juive" on the opening night. Giorgio Polacco conducted.

Mary Garden achieved her usual personal success in Massenet's rather vapid "Cléopâtre" and George Baklanoff as *Marc-Antoine* drew a bold dramatic figure. Ettore Panizza conducted. In both operas chorus and orchestra were excellent, the choral effects in "La Juive" being particularly beautiful.

J. C. WILCOX.

BOSTON, March 24.—The next candlelight concert of the Eighteenth Century Symphony, Raffaelo Martino, conductor, will be given on April 8 in Jordan Hall. Myrtle Brown, soprano, will be the soloist.



## GRACE KERNs

AMERICAN LYRIC SOPRANO

ORATORIO SINGER  
PAR EXCELLENCE

"Grace Kerns again demonstrated that she is PROBABLY THE LEADING TREBLE IN THE ORATORIO FIELD TODAY. She gave a fine account of her many arias." —*Pittsburgh Post*, Dec. 29, 1924.

"Miss Kerns displayed best her powers in the soprano air, 'Rejoice Greatly, O Daughter of Zion,' in which Handel gives the top voice a place with the coloratura of the seraphic band of which the 'Messiah' is the imitation of the earth-born." —*Pittsburgh Gazette-Times*, Dec. 29, 1924.

"As before, Grace Kerns GAVE ONE OF THE FINEST EXAMPLES OF ORATORIO SINGING IMAGINABLE. She has a golden soprano, lovely in quality and flexible in register." —*Pittsburgh Press*, Dec. 29, 1924.

"Grace Kerns presented many an effective aria. She is ONE OF THE FEW ORATORIO SINGERS WHO INVARIABLY THRILLS." —*Pittsburgh Sun*, Dec. 29, 1924.

AEOLIAN-VOCALION RECORDS

MANAGEMENT: HAENSEL & JONES AEOLIAN HALL, NEW YORK



**"THE PREMIER BASS-BARITONE IN THIS COUNTRY TODAY."**

—*Pueblo Star-Journal*, Feb. 24, 1924.

**"ONE LISTENED WITH EAGERNESS."**

—*Denver Post*, Feb. 26, 1924.

**"HIS SINGING RECEIVED TREMENDOUS APPLAUSE."**

—*Ft. Collins Express-Courier*, Feb. 23, 1924

**"MIDDLETON HAS EVERYTHING."**

—*Laramie Republican-Boomerang*, Feb. 22, 1924.

**"MR. MIDDLETON IS A GREAT ARTIST."**

—*Salt Lake Deseret News*, Feb. 19, 1924.

**"IT IS THE SORT OF VOICE ONE LONGS TO HEAR EVERY TIME ONE GOES INTO AN OPERA HOUSE OR A CONCERT HALL, BUT WHICH ONE SELDOM HEARS."**

—*Fargo Forum*, Jan. 11, 1924.

**"A BARITONE IN A THOUSAND."**

—*Pittsburgh Post*, Nov. 22, 1923.

# ARTHUR MIDDLETON

## "THE GREAT AMERICAN BARITONE"

"The songs were 'put over' in faultless fashion. Every number drew enthusiastic applause, and every group deservedly won its encores. His low tones are rich and full, while the upper tones were delightfully tenor-like in quality, and pleasantly free from the thinness which is characteristic of the top register of so many bass singers. On his showing last night Middleton is amply able to support the claim that he is the premier bass-baritone in this country today."—*Pueblo Star-Journal*, Feb. 24, 1924.

"One listened with eagerness to the lieder that Middleton sang, for they were done in splendid manner, with fine flowing phrases, good diction and with poetical potency. Middleton's lower and middle ranges are as full, rich and sonorous as ever. His inimitable interpretations are his and he holds the audience with a firm, good-natured grip."—*Denver Post*, Feb. 26, 1924.

"Too much cannot be said of his singing here. He displayed a richness of tone and a tonal flexibility that are remarkable, considering the power and volume of his voice. And in passages of lyrical delicacy and of tenderness of tone acquired a softness without losing resonance or carrying power that made a profound emotional appeal. His singing received tremendous applause, and he certainly deserved it. Five encores were given and the audience would have been delighted with as many more."—*Ft. Collins Express-Courier*, Feb. 23, 1924.

"Middleton sang the Bruch arias in a fine fashion. His voice, smooth and well resonated, showed to advantage in the impassioned 'Clan Alpine.' In his song group, which ranged from Händel's 'Ruddier Than the Cherry' to Oley Speaks' 'Road to Mandalay,' he gave a virile reading of his many offerings. He is a baritone in a thousand and it is always a pleasure to hear him."—*Pittsburgh Sun*, Nov. 22, 1923.

## Formerly METROPOLITAN OPERA COMPANY

"As always, when Middleton sings, another audience was added to his host of friends. Listening to him is not merely listening to a singer, but to a man with a vital message. Middleton has everything, a glorious voice, a magnificent physique, a splendid personality, rare intelligence and unusual musicianly ability. His appeal is an universal one to tastes of every variety and kind. He sang so well that one felt as if the various composers must have written with Middleton's voice and Middleton's style in mind."—*Laramie Republican-Boomerang*, Feb. 22, 1924.

"2200 expectant faces welcomed the artist, and the outcome was highly satisfactory. Mr. Middleton is a great artist. The quality of his voice is irreproachable, and his precision, accuracy in attack, accent and intonation were those of the true artist. He delineates, portrays with all the skill of an expert. He brings out the character, the plot of a song, which with its musical setting satisfies one's sense of the ideal. The artist handled the aria from 'Barber of Seville' as though it was to him an everyday story. Of course he received a glove-splitting encore."—*Salt Lake Deseret News*, Feb. 19, 1924.

"Arthur Middleton sang a program of outstanding artistry and joy. He revealed himself as a consummate artist, a man who can play upon the heartstrings of any audience anywhere, no matter what the mood. It is the sort of voice one longs to hear every time one goes into an opera house or a concert hall, but which one seldom hears. Upon the interpretative side he is a supreme artist. He sees no reason for giving a certain interpretation simply because some other great artist has given it. He will be original at all times, and original he is."—*Fargo Forum*, Jan. 11, 1924.

EDISON RECORDS

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## CLUB EVENTS SWELL PORTLAND, ME., LIST

### Claire Dux Charms in Recital —No Successor to Lemare Yet Appointed

By Annie J. O'Brien

PORTLAND, ME., March 22.—Claire Dux, soprano of the Chicago Civic Opera, in a return engagement, gave an evening of rapture to the largest audience in the Municipal Concert Series, at City Hall Auditorium, on March 6. Her program included Italian, German, French and English song groups representing the following composers: Mozart, Schubert, Reger, Strauss, Leoncavallo, Massenet, Edward German, Frank La Forge, Denmore, Brewer and O'Hara. Michael Rancheisen was and admirable accompanist.

No successor to Edwin H. Lemare, as municipal organist has been appointed. Alfred Brinkler continues to give the Sunday afternoon free organ concerts in connection with the Community service. On March 2, Everett M. Waterhouse was the soloist. Andrew Jackson led the community singing. Marion Carter sang on March 10.

The third concert by the orchestral section of the Brunswick Choral Society, was recently given in the Town Hall. Harry Merrill, bass, of Portland, was soloist.

The teachers of the Music Department of Westbrook Seminary, appeared in concert at Frye Hall, in aid of the Baxter Boulevard Fund, on Monday evening, March 3. Lillian Wolfenberger, pianist; Katherine Ricker Keenan, vocalist; Joseph Korda, 'cellist, and Mae Churchill Deane, reader, finished the program. A good sized, enthusiastic audience attended.

Mrs. Elizabeth Latham Otis, soprano, and Fred Lincoln Hill, pianist, recently gave a short program at the meeting of the Arts and Crafts Society, at Frye Hall. Pauline Graham, reader, also contributed.

The MacDowell Club, at its regular session March 4, at the Montpelier Studio, gave a program of Russian and Scandinavian music. A Current Events period is a feature of the club meetings, the principal source of information and reference being *MUSICAL AMERICA*.

A feature of a recent concert organized by the Rossini Club, of which Julia E. Noyes is president, was the appearance of a guest club, the Polyphonic, conducted by Alfred Brinkler, in three eight-voice part selections: Kopylof's "Hear My Prayer," sung a cappella; Clarence Dickenson's, "Music When Soft Voices Die," and Edward German's "Orpheus With His Lute," with Yvonne Montpelier at the piano. Rossini Club members contributed a double quartet, a duet and solo for voice, a piano quartet and a string trio in which the following took part: Marion Dyer, Avis Lamb, Marcia Merrill, Mrs. C. K. Fenderson, Mrs. J. K. Lothrop, Mrs. Franklin H. Wilkins, Mrs. Josiah Johnson, Mr. and Mrs. Ernest Hill, Mrs. Harold Otis, Gertrude Buxton, Mrs. Foster Haviland, Edith Trickey, Louise Armstrong, Emily Eldridge, Elizabeth Chevalier and Zylphetta Butterfield. Susan Coffin and Fred Lincoln Hill were accompanists. Catherine Patrick was chairman.

The club, in a reception in honor of Rossini's birthday, heard a program which in addition to compositions of Rossini, included dances to Brahms, Chopin and Grieg, music by girls from the Mason-Emerson School, robed in Greek tunics of white. The Men's Singing Club sang, the Rossini orchestra gave two numbers, and a chorus of women's voices sang "Charity" by Rossini. The Colonial Orchestra, made up of club members, played at the reception and dance.

The Portland Trio, Margaret Wilson Johnson, violinist; Marion Priestly Horan, 'cellist; Howard Clark, pianist, assisted by Avis Lamb, soprano, gave a delightful program at the annual meeting of the Westbrook Woman's Club, on the afternoon of March 11. Mrs. Chas. A. Vallee was hostess to the club.

Olga Samaroff is now on a tour of the Far West. Among the cities in which she will appear are Seattle, Salt Lake City, Anaheim, Cal., and Los Angeles. In the last city she will appear twice with the Los Angeles Philharmonic.

## Emmy Krüger, Wagnerian Soprano, Here for First American Concert Tour

EMMY KRÜGER, one of the foremost German dramatic sopranos, arrived last week on the Nieuw Amsterdam for her first American concert tour, to be made under the management of M. H. Hanson. Miss Krüger, who made her début in this country with the Cincinnati Symphony, under Fritz Reiner, in Louisville on March 24, will have a short spring concert tour as far West as Chicago and will return to Germany in June to sing at the Bayreuth Festival. She will come back to America next fall for a more extended tour.

Blonde and almost amazonian in stature, Miss Krüger makes a striking appearance as *Brünnhilde* and *Sieglinde*. Noted abroad primarily as a Wagnerian soprano, she has also made concert tours through Central Europe and Scandinavia. She was, during the war, first dramatic soprano of the Munich Royal Opera, where she sang under the baton of Bruno Walter.

Emmy Krüger was born in Frankfurt-am-Main, and received her early training under Mme. Fleisch. She made her début in Zurich in 1911 as *Eglantine* in "Euryanthe" and in 1913 sang, at the Zurich Opera, her first Wagnerian role, *Kundry* in "Parsifal." From 1914 to 1919 she was with the Munich Opera and from 1919 to 1921 with the Vienna Staatsoper.

After further study with Lilli Lehmann, she made a long concert tour and visited several of the European opera houses as a guest singer. In 1922, she was acclaimed at the International Music Festival, at Zurich, when she sang *Isolde*



Emmy Krüger, German Dramatic Soprano, Who Has Sung in the Munich and Vienna Operas

under the leadership of Bruno Walter. In America, she will devote herself, for the present, entirely to concert work, although she may give some benefit performances for the needy in Germany and Austria. The date of her New York début has not yet been fixed, but it will probably be in April.

### Quincy College Orchestra Gives Annual Concert

QUINCY, ILL., March 15.—The second annual concert of the Quincy College Orchestra at the College auditorium recently was given for the members of the Quincy Music Club. The orchestra consists of fifty pieces and is composed of

music students of the College and some of the professors. The program included a movement from Beethoven's First Symphony and excerpts from "Martha." A violin quartet, comprising John Bernbrock, Herman Jochem, Joseph Musolino and Paul Tushaus, played numbers by Haydn and Clark. VLASTA FORTIER.

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operatic debuts as pupils  
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### MIRIAM ARDINI, Coloratura Soprano

Magenta, Italy—Amina (Sonnambula)  
Boston—Lucia (Lucia)

### CAROLINA LAZZARI, Contralto

Chicago Opera—Giglietta (Ysabeau)  
Metropolitan—Amneris (Aida)  
Buenos Aires—Amneris (Aida)

### DOROTHY JARDON, Soprano

Chicago Opera—Fedora (Fedora)

### ANNE ROSELLE, Soprano

Metropolitan—Musetta (Bohème)  
Scotti Co.—Nedda (Pagliacci)

### GRACE WAGNER, Soprano

American Singers—Marguerite (Faust)

### LAWRENCE WOLFF, Lyric Tenor

Ulm—Rodolfo (Bohème)

### KATHRYN MEISLE, Contralto

Chicago Opera—Erda (Siegfried)

### LEONE KRUSE, Dramatic Soprano

Meiningen—Tosca (Tosca)

### EYVIND LAHOLM, Dramatic Tenor

Essen—Canio (Pagliacci)

### ELLEN RUMSEY, Soprano

Hinshaw Opera—Dorabella (Cosi fan tutte)

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*A voice, once heard, never to be forgotten*  
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*Her voice is gorgeous in color, texture and resonance*  
*St. Paul Pioneer Press*

*A glorious voice, golden in color, fervor and warmth*  
*Washington Post*



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Such soul-stirring singing, such thorough entering into the spirit of the poems, has not been heard here half a dozen times this season.

—*New York Post*, Feb. 25, 1924

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# From Opera Sky-Platform to the Concert Stage

Ethel Parks, American Soprano, Tells of Experience in Singing as "Queen of the Night" at the Metropolitan—Studied Abroad Under Famous Italian Teacher and Visited Koussevitsky Family in Pre-Revolutionary Russia

ARTISTS who make débuts at the Metropolitan as *Queen of the Night* in Mozart's "Magic Flute" are assuredly few and far between. But when a native singer effects her entry into New York's operatic sphere in such a distinctive rôle, wins success and then deserts the glittering pathway to fame for the bonds of matrimony, the wonder may well be accounted unique! This is the story, nevertheless, of Ethel Parks, lyric-coloratura soprano, who recently returned to the concert field in a New York recital after an absence of a half dozen years.

"Opera, I believe, is an excellent training school for concert work," said Mme. Parks recently. "The number of celebrities of the lyric stage who make recital tours in their leisure is ample demonstration of this. I do not believe that the opera singer, however, can specialize in this field as he should. On the other hand, the number of American singers who are schooled in opera is a large one, and many of these are now delighting audiences with their song programs.

"When I made my début at the Metropolitan in 1912 Lenora Sparkes was also a member of the company, I recall, and the similarity of our names often made for confusion. One would hear the call backstage, 'Mis' Parks!' and it was usually the wrong one who responded. I shall never forget the high and rather shaky ladder that led up to the little platform where the *Queen of the Night* must stand to sing her aria among the stars! (Later a staircase was substituted for Mme. Hempel.) Nor shall I cease to have a warm spot in my heart for the stage hands who on that occasion helped to cheer up a somewhat nervous girl."



Photo by George Maillard Kessler  
Ethel Parks, Soprano

The artist relates that she had the advantage of good teachers in her early childhood. She studied piano and played Bach's works and later learned to play on the viola. She took part with her brother, who was a good violinist, in family chamber music programs. She went abroad to continue her study of voice with Lamperti in Berlin. He had been the teacher of Sembrich, and Mme. Parks relates an anecdote of seeing her master in tears at one of the great soprano's recitals in Berlin.

Across the street from the eminent Italian maestro lived Mme. Nikisch, wife of the conductor, who had been herself an opera singer. She was considered an authority on lieder, and the American

singer went to her to work in evenings on this special branch of the art. "Lamperti used to tell me that I could never stand such a great deal of work, so I said nothing about it," Mme. Parks relates. "When I finally told him, he was amused. In that way I learned both the Italian method and the German, and, in fact, they sometimes came into conflict. Mme. Nikisch said, while I was learning a Bach work, 'You must sing it in the real German way, with the glottis stroke!' But I never would acquire that habit in pronouncing vowels, which to me is a flaw in the pure flow of tone."

The singer visited Russia before her return to the United States. She tells of her meeting with Serge Koussevitsky, the Russian conductor, who is to take up the baton of the Boston Symphony next season. The young American artist visited the stepmother of Mme. Koussevitsky in Moscow. The family was one of considerable wealth and supported liberally the concerts of the Moscow orchestras and the opera performances. She recalls vividly a ride taken in the droshky of her friends to visit a cemetery. "Each grave was surmounted with a glass top, under which the flowers for the burial were preserved under the double-armed Greek cross," she says. "The great cold, the stretches of snow, the impression of gloom and the weird tones of a tolling bell will always remain in my memory."

Koussevitsky later lived in Berlin, where he and his wife held a *salon*, much frequented by Russians.

## Robert Glière Follows Father

Another Russian acquaintance was Robert Glière, son of the well-known composer and also a musician. Since the Revolution the younger Glière has been at the Conservatory at Riga, where he

was sent under the protection of the Central Soviet. The Bolshevist program, Mme. Parks states, included a careful protection of the better known artists. He was reported to be at work on a series of music dramas, based on Slavic mythology in somewhat the manner of Wagner. He presented the singer with a number of his songs.

Mme. Parks made her opera début in Italy and sang in London in 1910 and 1911. In the following year she was engaged by the Metropolitan. Following her marriage to a New Yorker, she retired from active musical life. Her two little sons for a time claimed all her attention, she relates, "especially when one fell off the wall on Riverside Drive and broke both arms, just at the time when I was considering returning to active concert work!" The postponed event took place last fall, and next season the singer will embark on an extensive concert tour under the management of Daniel Mayer.

R. M. K.

## Rush to Greet Kreisler in Sioux City

SIoux CITY, IOWA, March 22.—Fritz Kreisler was greeted by one of the largest audiences which ever attended a recital here when he appeared at the Sioux City Auditorium on March 5 in the Sioux City Concert Course. Nearly 2000 persons, it is estimated, were present and more than 300 seats had to be placed on the stage. The financial success of the concert will aid in making up the season's deficit of the concert course.

G. SMEDAL.

## The Lhevinnes Play in Indianapolis

INDIANAPOLIS, IND., March 22.—Joseph Lhevinne and his wife, Rosa Lhevinne, were heard in a concert of solos and two-piano pieces, on March 9, under the local management of the Ona B. Talbot Fine Arts Association. Mr. Lhevinne was much applauded in works by Beethoven, Chopin, Schubert-Liszt and Tausig and the two-piano pieces by Rachmaninoff, Busoni and Vuillemin were so well received that three encores were given, while one of these, Edward Burlingame Hill's "Jazz Study" had to be repeated.

PAULINE SCHELLSCHMIDT.

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# ROBERT NAYLOR

American Lyric Tenor



## ROBERT NAYLOR APPEARS IN SECOND SONG RECITAL

"Tenor Displays Voice Naturally Pleasing."—*New York Tribune*, Feb. 14th, 1924.

"His singing pleased the large audience. He is serious and will find his own place as an artist."  
—*New York Herald* Feb. 14th, 1924

"Robert Naylor, a native lyric tenor, with good style, taste and musicianship, was heard in a programme of songs and operatic arias last night at the Town Hall."—*New York American*, Feb. 14th, 1924.

Next New York Recital, April 21st, Aeolian Hall

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Aeolian Hall, New York, N. Y.

### NEW YORK

In voice and temperament she is preeminent. The voice, indeed, is one of the few truly great instruments of our time, a magnificent low contralto with lustrous depths of color and sensuous beauty which lent intensity to every passionate utterance. Certainly, no other contralto since Scalchi has rivalled her singing of the tremendous bravura air, "Furibundo."—*W. J. Henderson in New York Herald.*

Miss Braslau's extraordinary voice was like a thread of pure gold blazing in its purple depths.—*Pitts Sanborn in New York Globe.*

### BOSTON

Rich of alto voice, keen of musical mind, quick with feeling, warm with projecting imagination—a vivid and risen figure in American concert halls.—*Henry T. Parker in Boston Transcript.*

Miss Braslau's superb contralto is always enjoyed on the too rare occasions when it is heard in Boston.—*Boston Post.*

### LONDON

Braslau decidedly made good. Her voice is a fine one, rich and powerful in its louder moments and at once beautiful and penetrating in its mezza voce. She has also a sense of intellectual humor that one does not often meet in women. Very few could sing Moussorgsky's "Classicist" as she did.—*Ernest Newman in London Times.*

### CHICAGO

It was a treat to hear her voice merely as a musical instrument—there was nothing she could not do with it from the most sustained melody to the most lively bit of technical display.—*Chicago Journal.*

### DETROIT

Whenever Sophie Braslau wishes to return to Detroit for another song recital she will be welcomed by every one of the ardent admirers who greeted her on this occasion and by many more to whom the thorough delight of the recital is related.—*Detroit Free Press.*

### WASHINGTON

No phrase yet is current to denote a mode of singing comparable to impressionism in painting or free verse in poetry, yet Sophie Braslau, singing yesterday afternoon, demonstrated that something in her vocal interpretation. Braslau's remarkable vocal organ, delicacy of expression and range of program made her appearance a noteworthy event.—*Jessie McBride in Washington Post.*

### NEW ORLEANS

Sophie Braslau has been acclaimed the Galli-Curci of contraltos. It were no exaggeration to go further and say she is the Caruso of contraltos. She is an enchantress. Her art is sublime.—*Theodore Roehl in New Orleans Item.*

### YOUNGSTOWN

"What a glorious ending to the year's concert course! Won't you have her back next year?" This is but one of many such exclamations heard last evening. We know of no other such wonderful contralto voice in beauty, power and range, an even scale and thrilling top notes. Braslau is not a second anybody. She is Braslau, the first Braslau, and I have heard about all the great contraltos who have sung in this country since Scalchi.—*L. R. Boales in Youngstown Vindicator.*

Sophie Braslau with the gorgeous contralto melted our hearts in three songs and an encore by the guest of the evening, Sergei Rachmaninoff, who was at the piano.—*James G. Huneker.*

### CLEVELAND

Miss Braslau's voice is a thing of beauty and a joy forever. It was as gorgeous as ever yesterday, as luscious of timbre, as vibrant, as full-throated of volume. Braslau is a live wire and the possessor of a singularly vivacious personality.—*James H. Rogers in Cleveland Plain Dealer.*

### SAN FRANCISCO

Throughout Sophie Braslau's recital there was threaded the persistent regret that this little artist, so brimming with vitality and the pure joy of singing, should be leaving us with the memories of only one program.—*Ray C. B. Brown in San Francisco Chronicle.*

Sophie Braslau is an American and we ought to be proud of her. Her recital in San Francisco proved her an artist of rare gifts and rarer personality.—*Redfern Mason in San Francisco Examiner.*

### ROCHESTER

Paraphrasing Caesar, Sophie Braslau might properly say after Friday night's Auditorium concert, "I came, I sang, I conquered." The concert was a distinctive triumph for the famous contralto. There is no voice that has more moving appeal than that deep, velvety, rich-toned contralto, a voice of exquisite timbre and all-embracing compass, the gifted possessor of which holds ever at mastery that complete and cultured control gives.—*Joseph W. Brady in Rochester, N. Y., Times-Union.*

### RICHMOND.

The soloist was one of the great voices and splendid artists of the day. In quality of voice, so far as this reporter recalls, she stands alone.—*Douglas Gordon in Richmond, Va., Times-Dispatch.*

### PORTLAND, OREGON

I enjoyed her singing just as I enjoyed the playing of that other marvelous artist, Heifetz, not analytically and coldly, but with enthusiasm.—*Eberhardt Armstrong.*

### SPOKANE, WASHINGTON

For once advance rumor had not exaggerated the personality of the singer or the beauty of her voice. It is a really beautiful contralto, great in range, wonderful in volume, rich in tones, and of the most surprising flexibility.

### TORONTO

We could only think of Chaliapin as we listened, for these two artists are alike in the art of making the grim, fatalistic and prophetic things in Russian literature in every tone and nuance of their song.—*Evening Telegram.*

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## SAN CARLO FORCES STIR NEW ORLEANS

### Visitors Give Four Operas— Local Musicians Share in Week's Events

By H. P. Schertz

NEW ORLEANS, March 22.—The San Carlo Opera Company aroused pronounced enthusiasm in its recent series of performances in this city—"Carmen," "Faust," "Pagliacci" and "Cavalleria Rusticana," under Carlo Peroni's baton. Alice Gentle was highly successful, both musically and histrionically, in the title-role of "Carmen," given on March 11. Louise Taylor sang authoritatively as *Micaela*, Gaetano Tomassini was an

effective *Don José* and Mario Valle was successful as *Escamillo*. Anita Klinova as *Mercedes* and Frances Morosini as *Frasquita* shared in the honors of the evening. Mlle. Viola Shermont, Miss Bennett and Miss Chapman were warmly applauded for their dancing.

"Faust" was performed on March 13, with Demetrio Onofrei in the title-role. He sang in fine voice and gained emphatic applause. Louise Taylor, as *Marguerite*, was excellent; Pietro De Bissi was an artistic *Mephistopheles*; Anita Klinova, as *Siebel*, did well and Giuseppe Interrante as *Valentine* was also effective.

In "Pagliacci" and "Cavalleria Rusticana," Miss Taylor sang admirably as *Santuzza*; Mr. Interrante did fine work as *Alfio* and Manuel Salazar sang *Turiddu's* rôle brilliantly. Mario Basiola as *Tonio* delivered the Prologue with fine effect. Mr. Tomassini, in the rôle of *Canio*, was warmly applauded for his singing of "Vesti la giubba." Bianca

Saroya was a charming *Nedda* and gave a fine interpretation of the *Ballatella*.

The Salon de Belles-Lettres gave a recent evening at the Cabildo, entitled "Reminiscences of the French Opera," and several famous arias which have been heard on the stage of the French Opera House were included in the program.

Lucienne Lavedan was heard in a harp recital on March 11 at the Roosevelt, assisted by Helene Calogne-Dodd, soprano. Miss Lavedan showed modernity in method and choice of numbers and played with a tone of great beauty. In her first group, Rousseau's "Variations Pastorales," Haydn's Theme and Variations and the First Arabesque of Debussy, she was exceedingly effective, and the Chorale and Variations of Widor, in which she was assisted by her mother, Gabrielle Lavedan, at the piano, comprised another feature of the recital. Mme. Calogne-Dodd, who was thus heard for the first time in public recital, im-

pressed the audience in a Pastoral of Veracni, Saint-Saëns' "Bonheur est Chose Legers," Weckerlin's "O ma Tendresse Musette" and other numbers.

## FLORIDA CLUBS IN ANNUAL CONVENTION

### Margaret Haas Appointed New President—Concert by Ukrainian Choir

By George Hoyt Smith

JACKSONVILLE, FLA., March 22.—The annual convention of the Florida Federation of Music Clubs has been in session in this city during the past week. Bertha M. Foster of Miami, presided. Officers were elected yesterday, and the organization decided to meet next year at St. Petersburg. Margaret Haas of Jacksonville, was chosen president. Various matters have been considered during the week, and a general movement to increase the use and appreciation of music is favored.

A concert was given in the Woman's Club building for the convention delegates on March 13, and a number of local artists appeared, among them being Grace Hilditch Holt, soprano, and Bennie Smith, violinist. The Junior Friday Musicales gave a program on the afternoon of March 15, the junior orchestra, under the leadership of George Orner, and the children's chorus, conducted by Mrs. Woodman, taking part. The convention closed with a banquet on March 14.

The Ukrainian National Chorus, conducted by Alexander Koshetz, gave an admirable concert of national folk songs before a large audience at the Duval Armory on March 14. The singers were assisted by Ewessee Beloussoff, 'cellist, who played several numbers.

Cecilia Hansen, violinist, appeared in recital at the Duval Theater on March 10, and charmed a large audience. She was accompanied by Boris Zakharoff.

### START CHOIR SCHOOLS

#### Plan Inaugurated in New Orleans for Training Church Singers

NEW ORLEANS, March 22.—Cuthbert Buckner, who is in charge of the choirs of St. Andrew's Church and Rayne Memorial Church, has found that the experiment she tried last year in establishing a choir training school in St. Andrew's Church has proved so successful that she is starting a similar venture at Rayne Memorial Church. Miss Buckner's plan is meeting with a ready response from singers. She states that she will have a choir of not less than twenty-five members in each of the two churches this spring and further applications are coming in in large numbers.

"In a music club," she says, "a singer has a chance as a soloist only a few times in a year. A choir faces a congregation from ninety-five to 100 times annually and some soloist has a chance every week. The habit of study will carry a young student along for several years, but there always comes a time when he gives up, unless he finds a way of putting his voice to practical use, and the church choir school gives him that opportunity."

Music appreciation was the subject of an address by Margaret Streeter of Philadelphia, at a luncheon on March 2 at the St. Charles Hotel. The guests were teachers in the schools of the city and the function had been arranged by the Werlein Company, Ltd. Miss Streeter has completed a tour of the principal cities of Louisiana and Mississippi, under the auspices of the Werlein Company, lecturing to educators, parent organizations and school children.

H. P. SCHERTZ.

#### Salvi Acclaimed in Tallahassee

TALLAHASSEE, FLA., March 22.—Alberto Salvi, harpist, appeared here recently in recital as the final number of the series of six concerts sponsored by the Florida State College for Women. He was given an enthusiastic reception and compelled to play many encores for a large audience that refused to leave the hall until the lights were turned out.

Elinor Graydon, American pianist, will make her New York debut in a recital in Aeolian Hall on the evening of April 11.

### THE AMERICAN LYRIC SOPRANO

# DICIE HOWELL

"VOICE, ART, BRAINS"—Philip Hale (Boston Herald)

"SOPRANO OF EXQUISITE QUALITY"—(Boston Globe)

"ADMIRABLE TECHNIC AND GOOD STYLE"—W. J. Henderson (N. Y. Herald)

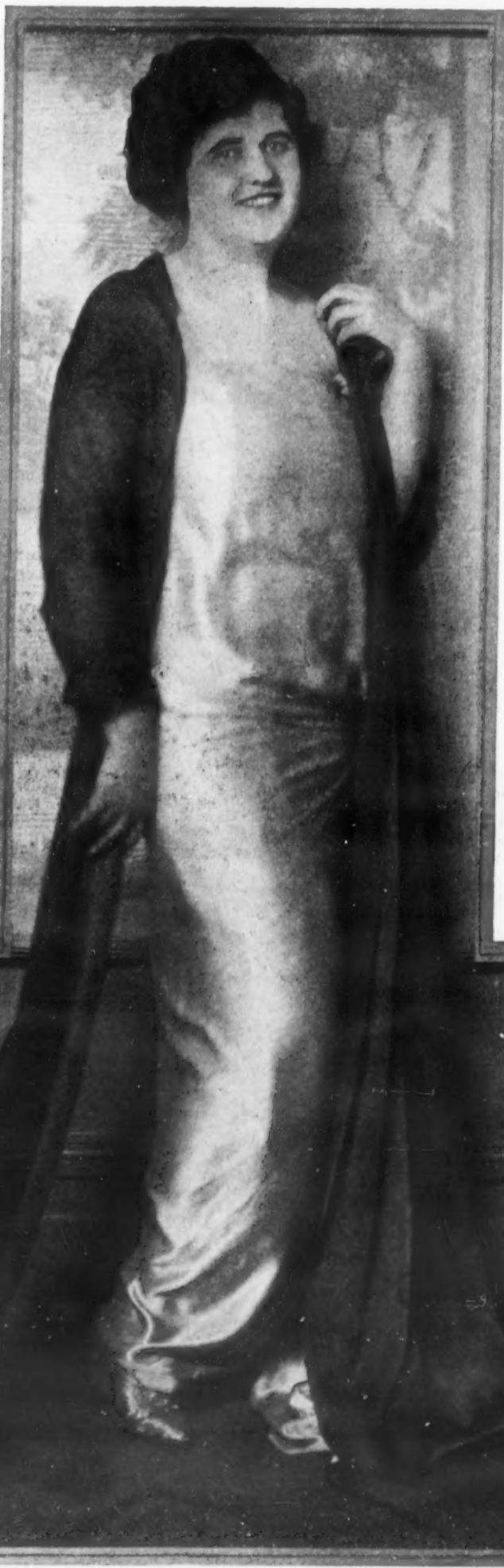
### Outstanding 1923

New York  
Chicago  
Cincinnati  
Montreal  
Brooklyn  
Rome, N. Y.  
Winston-Salem  
Salisbury, N. C.  
Hamilton, O.  
—and—  
Southern Tour

(16 Concerts)  
Nov.-Dec., '23

Twin-City Sentinel, Winston-Salem, N. C., July 24th, 1923

Miss Howell sings with superb musicianship and absolutely projects the pure tonal beauty of Handel, Bach and Mozart. She does the hard things so well there is no way of making predictions as to her future. She sings American songs charmingly and French songs with delicacy and ease. Such singing contains echoes of a lovely spirit.



### Appearances 1924

New York  
St. Louis  
Philadelphia  
Birmingham, Ala.  
Trenton, N. J.  
New Brunswick  
Scranton, Pa.  
Canandaigua  
(Festival)  
May 19-20.  
New Brunswick  
April 26  
New York  
May 2nd

Cincinnati Enquirer,  
Dec. 7th, 1923

Dicie Howell immediately established herself with a large and discriminating audience. Her voice is rich in quality, wide in range and flexible, being effective both in singing requiring dramatic intensity and in the rendition of the simple ballad. Her interpretation of the Bird Song from Pagliacci revealed her firm grip upon the operatic style of composition and the tonal beauties of her voice were clearly manifest.

Management—  
Evelyn Hopper  
Aeolian Hall  
N.Y. City

# AN AMERICAN FRANCES NASH

## IN THE UNITED STATES

"Frances Nash gave a matinee in Town Hall yesterday, displaying a full-armed freedom in performance of the 'Eroica' sonata, of MacDowell, that was good to hear. She has gone far both in musical comprehension and self-command."—(N. Y. TIMES, Dec. 10, 1923.)

"Frances Nash, who has been heard here with interest in other seasons, played her first program of the year. The largest group of it was devoted to the 'Eroica' sonata and here the interpretative zeal of the young artist gained its most gratifying results. She plays strongly, solidly and her phrases have a ring and color to them never dull or puny and seldom faulty."—(EVE. SUN and GLOBE, Dec. 10, 1923.)

"Place aux dames! Frances Nash at Town Hall, was the first of the procession I am slated to hear \* \* \* listened to one of our very best young American pianists. This talented little lady has improved wonderfully since my previous acquaintance with her work, chiefly in perfecting her technic and in the acquirement of repose and breadth of style. She played in a big way, with vital attack, voluminous tone, and convincing cerebral grasp."—LEONARD LEIBLING (N. Y. AMERICAN, Dec. 11, 1923.)

## IN SOUTH AMERICA

"The truly colossal impression made upon the public of Santiago, when Frances Nash appeared here, was amply confirmed in her recital yesterday. It applauded long and vigorously, all the numbers of her interesting program.

"Frances Nash combines all of the qualities which make up the excellent pianist and to these one must add the exquisite distinction of her personality, her grace, youth, and elegance which made us believe her a species of supervision.

"Frances Nash made a full conquest. She is a great artist and the ray of light she leaves on her way will illumine the impressions of pure art for a long while. She has left her name written in letters of gold in the book of our artistic remembrances."—(SANTIAGO LA UNION, May 15, 1920.)

## WITH ORCHESTRA

New York Philharmonic Orchestra (2 concerts)

New York Symphony Orchestra

Philadelphia Symphony Orchestra

Minneapolis Symphony Orchestra (3 concerts)

Chicago Symphony Orchestra (2 concerts)

Boston Symphony Orchestra (4 concerts)

San Francisco Symphony Orchestra

St. Louis Symphony Orchestra

Kansas City Symphony Orchestra

New Haven Symphony Orchestra

Dresden Symphony Orchestra

Berlin Philharmonic Orchestra

Chickering Piano  
Ampico Records

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Entire Season  
1924-25

Concert Direction  
EVELYN HOPPER  
Aeolian Hall, New York

"It is by no means extravagant to use the word 'furore' to describe the enthusiasm aroused by the Jordan-Nash concert, Tuesday evening, in Beethoven Hall.

"This was Miss Nash's first professional appearance before San Antonio and the mark she made as a distinguished musician with very unusual powers of interpretation and most skilful technic will not easily be reached by other pianists. There is a cleancut freshness about her playing, a virility combined with a deeply poetic quality that never becomes sentimental."—(SAN ANTONIO LIGHT, Nov. 7, 1923.)

"Frances Nash, who is reaching higher and higher standards in her constantly growing appreciation, performance and interpretation, held her audience, in close attention. \* \* \* After three recalls she graciously responded with the Black Key Etude, in a whirlwind conception, but never losing the rhythmic conception of the piece. It could not have been played better. Miss Nash gave her audience another interesting novelty and then the ever fascinating Arabesque on the Blue Danube, done with consummate skill and closing the program with a blaze of glory."—(OMAHA WORLD-HERALD, Oct. 29, 1923.)



Photo by Heyn, Omaha



# WEEKLY SURVEY OF EUROPE'S MUSIC



## London Revels in Ten-Week Revival of Operas by Gilbert and Sullivan

LONDON, March 15.—London is reveling in the remarkably fine series of Gilbert and Sullivan operas which is being given by the D'Oyly Carte Company at the Princess Theater. Think of it, ten G. & S. operas in a row! The engagement opened with "Iolanthe," which drew large audiences. The second work was "Ruddigore," which had been given only once before since its original production in 1887, when it was a failure. It was revived by Mr. D'Oyly Carte at the Princess Theater in 1921 with conspicuous success, and the present production was equally a hit. Eileen Sharp as *Mad Margaret* was wholly delightful, and Henry Lytton as the wicked *Sir Despard Murgatroyd* fully upheld the tradition of his forty years on the stage, most of which have been spent in Gilbert and Sullivan rôles.

Following "Ruddigore," an admirable and interesting performance was given of "Princess Ida." This work, which is not sung as often as most of the works of the famous two, contains some of Gilbert's most delightful lines and some of Sullivan's finest music. Winifred Lawson, who joined the organization two years ago in the part of the *Princess*, again delighted the audience with her charm and her lovely singing. Bertha Lewis as *Lady Blanche* and Henry Lytton as *King Gama* were everything that could be desired, and the only regret was that Mr. Lytton had to spend the longest act of the three in prison.

The remaining operas to be presented in turn are "The Gondoliers," in which Mr. Lytton as the *Duke of Plaza Toro* is the last word in fun; then "The Pirates of Penzance," "Patience," "The Mikado," "H. M. S. Pinafore," "The Sorcerer" and, as a grand finale, "The Yeomen of the Guard."

From the long queue of persons at the box-office for seats weeks ahead, one would not imagine that Gilbert and Sullivan stood in any particular need of champions, yet a society is in process of formation with the avowed purpose of "fostering interest in the works by every possible means, such means to include a grand annual concert, social evenings at which papers will be read by well-known authorities, and musical evenings."

A most interesting ballad opera is running at the Kingsway, entitled "Kate, or Love Will Find Out the Way." The music has been put together, as customary in ballad opera, by Gerrard Williams, and some of it written especially by F. G. Weston. The name of the author of the play has not been announced. Frederick Ranslow, who was *Macheath* in the phenomenal run of "The Beggar's Opera," was all that could be wished as the rollicking sailor-man, and his singing of "Down Among the Dead Men" was exceedingly fine.

BERLIN, March 14.—The Society for the Development of Church Music held an important meeting at the State Academy of Music on Feb. 11 in celebration of the memorial day of the late Pope Pius XI. A number of important government officials were present, and the musical program included the first Berlin performance of Anton Bruckner's Mass in D Minor, by soloists, chorus and orchestra.

BUCHAREST, March 13.—Georges Sklavos, professor at the conservatory in Athens, recently conducted a symphony concert here of his own works, including "Kyra Frossiny," "A Cretan Fantasy," "An Eagle Passes" and "An Arcadian Suite." The orchestration of all the numbers given was particularly fine.

BRUSSELS, March 15.—Bachelet's opera, "Quand la Cloche Sonnera," given recently at the Monnaie, continues to draw large houses whenever sung.

VENICE, March 14.—Guido Bianchini's opera, "Radda" had its world première at the Fenice here recently, winning an unqualified success.



Henry Lytton, Prominent Exponent of Gilbert and Sullivan Rôles, as "The Duke of Plaza-Toro" in "The Gondoliers"

Nellie Briarcliff as *Hannah* was a close second.

Recitals and concerts of all sorts have been legion, of course, some of them good and some not so good. The Royal Choral Society gave its annual performance of "The Dream of Gerontius" in the Albert Hall, bracketing the Elgar work with Holst's "Hymn of Jesus." Sir Landon Ronald conducted the former work and Sir Hugh Allen the latter. Arthur Jordan sang the part of *Gerontius* creditably if not brilliantly, and the other two solo parts were assumed by Margaret Balfour and Horace Stevens.

Roland Hayes, the American Negro tenor, was heard in a remarkably well chosen program in Queen's Hall with a portion of the New Queen's Hall Orchestra under the baton of Sir Henry Wood to play the accompaniments of certain numbers. An aria from Bach's St. Matthew Passion was beautifully sung and several Mozart numbers, but Mr. Hayes, though singing with superlatively lovely tone throughout his recital, made the mistake of taking too many of his songs in a melancholy mood.

Katharine Goodson, recently returned from an American tour, gave a classical program in Wigmore Hall, the main work being the Beethoven Sonata, Op. 111, and as a close second in interest Schumann's Fäschingsschwank. Among other recitalists have been Sybil Eaton, Howard Jones, Doris Pearce, Reinhold von Warlich, Solito de Solis and Maud Randle.

Marguerite Namara, American soprano, was heard recently in concert in the Albert Hall, sharing the program with Antonin Trantoul and Eric Marshall.

NICE, March 15.—Alfred Cortot, pianist, gave a recital including Vivaldi's Chamber Concerto, sonatas by Liszt and Chopin and Debussy's "Children's Corner" recently with superb skill. At the Nice Opéra a production of Février's "Monna Vanna" was given with Lise Broas in the title rôle and Charles Fontaine in the principal tenor part.

BARCELONA, March 13.—Felix Weingartner, the Viennese composer and conductor, scored a notable success when he led performances of Wagnerian operas at the Teatro Liceo here a few days ago. The performances were given by a company including several German artists, and the reception of "Tristan" and "Walküre" was of the most enthusiastic order.

MILAN, March 15.—The publishing house of Sonzogno, after a recent audition, has accepted a new opera entitled "Sulamita," by Amilcare Zanella on a libretto by Antonio Lega. The work will be heard this spring in an important Italian city. Mr. Zanella is director of the Liceo Rossini.

BUCHAREST, March 12.—Following the decision of the Rumanian government

to hand over the Opéra here to private management and at the same time to reduce the subsidy, the leading artists have gone on a strike.

## Dresden Opera Celebrates Birthday of Former Intendant

DRESDEN, March 14.—A feature of recent weeks at the Dresden Opera was a special ceremony given in celebration of the seventieth birthday of Count Seebach, who for many years was general intendant of the institution. Among those who attended the event were the general directors of many opera houses in neighboring cities, and testimonial addresses were made by representatives of the State Opera and Orchestra, the State Theater and other institutions. A bronze bust of Count Seebach by Wrba was presented to him by Dr. Reucker, the present intendant. During his occupancy of the directorship, Seebach sponsored the world-premières of several now famous works, including Strauss' "Salomé" and "Feuersnot."

## "Le Gardian," by Molinetti, Receives Première at Nice Opéra

NICE, March 15.—"Le Gardian," an opera in three acts, with the book by Michel Carré and Marius Dubois and the score by Molinetti, had its world-première recently at the Opéra. The work deals with the gypsies of the Camargue, which is the portion of France around the Rhone delta. The opera is one of extraordinary color and the book, as might be expected, full of passion and romance. Mathilde Comès in the rôle of the Gypsy, *Zimella*, and the tenor Casanave as the Guardian, *Lou-roux*, both scored distinct personal triumphs. Mme. Comès, who had been a model of classic purity as *Pénélope*, displayed her versatility in the thoroughness of her characterization of this new *Carmen*. Mr. Bovy conducted.

## Zurich Opera Offers Prizes for Scenic Designs

ZURICH, March 14.—Under the patronage of the city and the canton, the Zurich Opera recently opened a prize competition for new scene designs for "Don Giovanni," "Magic Flute," "Freischütz," "Tannhäuser," "Rigoletto" and "Carmen." It has also awarded commissions for three other operas as follows: Handel's "Julius Caesar" to the architect and painter, Otto Zollinger; Nicolai's "Merry Wives" to the painter, Albert Schneider, and "Tales of Hoffmann" to the Zurich painter, Otto Baumberger. The last work was subsequently produced with great popular success.

## Wiesbaden Hears Three Mozart Works for First Time

WIESBADEN, March 12.—Three works by Mozart recently had their first local performances, "Bastien and Bastienne," composed in 1767; "La Finta Giardiniera," which dates from 1775, and the ballet "Les Petits Riens." All three were received with great acclaim, the second being perhaps the best liked. Even making allowances for Mozart's youth when the first work was composed, it has no startling fine music, but the second work, conceived in the mood of "Così Fan Tutte," was a real delight. The ballet was originally given on a program with Piccini's "Finte Gemelle" without any mention of Mozart's name!

ROME, March 14.—Anna Maria Silvagni, a thirteen-year-old pianist, recently made her first public appearance in the Sala Sgambati, being very well received in a difficult program.

LYONS, March 13.—Wagner's "Die Meistersinger" has just been revived at the Grand Théâtre, where the work had its first performance in France on Dec. 30, 1896.

TUNIS, March 10.—"L'Ouragan," an opera by Louis Payen, recently had its world-première here. The leading rôles were taken by Madeleine Roch, Maurice Escande and Mr. Chalpin.

GLASGOW, March 15.—Isidore de Lara's opera, "The Three Musketeers," is scheduled for production here later in the month by the Carl Rosa Opera Company.

## Musical Novelties Delight Parisians

PARIS, March 15.—At the Trianon Lyrique three interesting light works were recently produced, "La Bella de Haguenau" by Jean Variot with music by Maurice Foubert; "Le Chaudronnier" by Bertal and Maubon with music by Andre Fijan, and "La Guitare" by Xavier de Courville with music by Carlos Pedrell. All three were excellent musically, and amusing from the dramatic point of view, the honors going, perhaps, to the first of the three.

"L'Oeuvre Inédite" brought out a new work of consequence in "A Celtic Trio" by Swan Hennessy, for two clarinets and bassoon. The piece, founded principally on folk-tunes, displayed clever musicianship and thorough harmonic training. Three charming songs by Philippe Gaubert, entitled "Automne," "Elégie" and "Odolette," had their first performance at the Concerts Lamoureux under the baton of Paul Paray, admirably sung by Mr. Panzera. On the same program, "La Légende d'Orphée" by H. Welsch was given under the leadership of the composer, having a good reception.

The post of keeper of the archives of the museum and the library at the opera has been given to Charles Bouvet.

Maurice Renaud, who was one of the principal baritones in Hammerstein's Manhattan Opera Company in New York, has left Paris permanently and will make his home for the future in Nice.

Verdi's "Falstaff" has been revived at the Opéra with considerable success after a number of years. The rôle of *Sir John Falstaff* was admirably sung and acted by Mr. Huberty.

Ganna Walska, who recently arrived in Paris from America, is making lavish plans for a Mozart Festival which is to begin at her Théâtre des Champs-Élysées on June 10. Zuloaga and other eminent painters are designing the scenery, and Serte is to be responsible for the costumes. All Paris is looking forward with interest to the festival.

## Operatic Novelties Produced in Königsberg

KÖNIGSBERG, March 12.—This thriving university town supports two opera houses and in both interesting musical novelties were recently produced. In the City Theater a pantomimic drama, "The Compact of Pierrette" by Richard Kursch, based on a fable by Lucie Waldau, achieved something of a success. The plot uses the old idea of a dance of spectres and the score is in modern idiom. At the Comic Opera a one-act work, "The Rogue of the Mountains," by the twenty-year-old pupil of Humperdinck, Richard Hesse, who was killed in the late war, aroused interest.

NORWICH, March 15.—The 200th concert of the Philharmonic Society was given recently, the same concert being the 100th conducted by Dr. Frank Bates. The first hundred concerts were given during the first sixty years of the organization's existence and the second during the succeeding twenty-three years.

HAMBURG, March 15.—Rudolph Reuter, pianist, who was resident in Chicago for several years, recently gave a recital of romantic composers' works here with much success. He showed brilliant virtuoso gifts in the Paganini Variations of Brahms.

NEUSTRELITZ, March 13.—The Neustrelitz Theater was destroyed by fire recently and among the things lost are a manuscript score of "Tannhäuser" and new settings for the production of the opera. The theater was built in 1790.

PARIS, March 15.—André Fribourg, deputy from the Ain, has introduced a bill in the Chamber of Deputies to create a medal of honor for members of choruses or other musical societies who have been members of any one society for thirty years or more.

# The Madame Valeri Studios

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*Announces the continuance of the extraordinary success of the Artist Pupil*

# HELEN HOBSON

**In Joint Recital with BENIAMINO GIGLI**

**Critics unanimously point out the BEAUTY OF HER VOICE AND THE EXCELLENCE OF HER TRAINING**

Miss Hobson, a handsome young soprano, who has many assets as a concert singer. Her voice is an excellent one, well placed and pure, she has good diction and enunciation, innate musical feeling and poise. She sang a song group by Tschaikowsky, Cyril Scott and Walter Golde, and later the Pace mio Dio aria from Verdi's *La Forza del Destino*. She rose to fullest heights in the closing duet with Mr. Gigli, the scene between Santuzza and Turiddu from *Cavalleria Rusticana*, holding her own vocally with the tenor and infusing much of passion and despair into her interpretation.

—Buffalo Express.

Miss Hobson sang a group of songs by Tschaikowsky, Cyril Scott and Walter Golde, and an air from Verdi's "La Forza del Destino." She is an artist of charming stage presence and the possessor of a pleasing lyric soprano voice which rises well to exacting demands. Her poise and finished style brought interest to her singing and, after the Verdi air, she was so warmly applauded she was obliged to grant an encore.

—Buffalo News

Helen Hobson, a young soprano of handsome stage-presence, revealed a well trained voice of light quality in a group of songs in which "Lullaby," by Cyril Scott, was her best effort. In the aria from "Des La Forza Del Destino," she won such success that she was recalled for an encore.

The closing number was a duet from "Cavalleria Rusticana," sung by Mr. Gigli and Miss Hobson with fine operatic style.

—Buffalo Courier.



Helen Hobson, a first-rate soprano, was the assisting artist, presenting one group in English and doing her best singing with a familiar air from Verdi's "Force of Destiny." She is especially favored as to her upper voice wherein she has certain tones of the greatest clarity and power. She made a very satisfactory complement to Mr. Gigli.

—Detroit News.

Helen Hobson, an excellent soprano, was the assisting artist. Her numbers included an aria from Verdi, an unusually beautiful lullaby by Cyril Scott and the Awakening, a love tale, by Walter Golde.

—Detroit Morning Times.

Helen Hobson was also a welcome friend. She seems to have developed her dramatic qualities more since her last appearance here, and to have emphasized them rather than the lyric tendency of her voice.

Tschaikowsky's "Whether Day Dawns" and Walter Golde's ecstatic "Awakening" were read with moving emotional gesture as was the aria "Il est doux"—from Massenet's *Herodiade*. Farley's tender love reminiscence "Then and Now" and the exquisite crooning "Lullaby," which was given as an encore, revealed Miss Hobson's voice in its more quiet supple qualities. Miss Hobson's singing is backed by a sound comprehension of text and music, by a fluent style which does not lack color and by a poise and ease of manner. A generous and merited share of appreciation was given her. . . . After Mr. Gigli had exhausted his English repertoire of encores he and Miss Hobson gave a scene from *Cavalleria Rusticana* in which the stirring music was equalled only by the histrionic display.

—Memphis Commercial Appeal.

### THE OPINIONS OF THE THREE BIG CLEVELAND MUSIC CRITICS

**JAMES H. ROGERS**  
(Cleveland Plain Dealer)

Helen Hobson, formerly of Cleveland, now an aspirant for vocal honors in a wider field, revealed a soprano voice of unusual, as well as attractive texture. It has warmth and expressiveness, and despite the fact that there is a strong flavor of mezzo soprano quality in the medium range, there are telling high notes, as was shown in the second of Miss Hobson's arias.

Very plainly, the young singer has studied her art in a good school, besides being happily endowed with a musical nature on her own account.

**WILSON G. SMITH**  
(Cleveland Press)

Miss Hobson, soprano, in arias by Massenet and Verdi disclosed a voice of pleasing and agreeable quality, and also a commendable command of artistic delivery and expression. She was the recipient of numerous floral tributes and the enthusiastic acclaim of the audience. Miss Hobson through her singing gave evidence of excellent training and abundant promise of future artistic achievement. Her voice possesses sympathetic qualities and temperamental color that augurs much for future possibilities.

**ARCHIE BELL**  
(Cleveland News)

Miss Helen Hobson, principal assisting artist, formerly of Cleveland, made a most favorable impression at what was, I believe, her premiere public appearance in her home city. She has a fine soprano voice of considerable range, uses it intelligently and gives the impression of having had much more stage experience than she could have had during her years of study. Miss Hobson has a million dollars' worth of personality, great charm of manner and, with the voice that is hers, should go far in her profession. There is emotional warmth in her tones and

she gave fine expression to her selections last night, the principal ones of which were arias from "Herodiade" and "La Forza del Destino."

Miss Hobson is certainly of the elect. She has been advised to undertake operatic studies and anyone who heard her last night, recognizes the wisdom of this advice.

Can't you see Miss Hobson's triumph in a role like Thais, for example? Or Monna Vanna, or Fiora in "The Love of the Three Kings"? She has the voice, the musical appreciation and understanding and looks—well, as for looks, the singers usually are not so favored.

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JUNE 23  
TO  
JULY 26

## The Ballet In America

[Continued from page 3]

the dance, but they have endeavored to found a real American school of dancing that will carry on their ideals. This season marks a new milestone in the history of their achievement. Not only is every member of their company American born and American trained, but as an instance of their interest in the development of the dance in America, they have prepared a program which is American, both in spirit and composition, and which they will give for the first time in their annual New York appearances next month.

The arrangement of the program is a task which has occupied Miss St. Denis and Mr. Shawn for many months, and much arduous labor has gone to it. The music for each number is by an American and American artists have designed the costumes and painted the scenery. In many instances the dancers have sought out the composer, given him their conception of the story and the choreographic plan, and asked his help in fitting the music to their ideas.

The program will begin with interpretations of two works of MacDowell, the Sonata "Tragica" and a Polonaise. R. S. Stoughton's "The Spirit of the Sea," danced by Miss St. Denis and Mr. Shawn, will follow. Cadman's "Cuadro Flamenco," arranged by Louis Horst, for eight years musical director of the Denishawn School, and conductor of the orchestra, will be one of the most brilliant numbers. This will be followed by "Ishtar of the Seven Gates," with music arranged by Mr. Horst from works of Charles T. Griffes. Other numbers will be Danse Americaine by Dent Mowrey; a Negro Fantasy by Nathaniel Dett and Louis Gottschalk's "Pasquinade."

The Denishawn Dancers have been appearing continually in the different cities of the country since the opening of their season in October, and have been greeted with marked enthusiasm everywhere. They consider their American program something of an achievement and expect to present it on their projected tour of the world. Their New York appearances will be at the Manhattan Opera House on April 3 and 4. H. C.

## PHILADELPHIA HEARS WHIMSICAL SUITE

Stokowski Presents Taylor's "Looking Glass"—Give "Roi de Lahore"

By H. T. Craven

PHILADELPHIA, March 24.—Deems Taylor's "Through the Looking Glass" Suite given by Mr. Stokowski in the Academy of Music on Friday afternoon and Saturday evening of last week enchanted Philadelphia concert goers. There was an unmistakable exultation and sincerity in the applause which bespoke the heartiest enjoyment. The composer was present on both occasions and acknowledged the plaudits from the stage.

The effectiveness of the suite has been decidedly enhanced by the present adaptation for full orchestra and piano. In its chamber music form the score had a hearing here about a year ago. It was then voted charming, but the orchestral version lifts it beyond the category of a mere graceful trifle. There is authentic subjective poetry at the back of much of this music just as there is in Lewis Carroll's whimsical masterpiece.

It is a subtle flavoring which Mr. Taylor has happily caught, notably in the tragi-comic gem descriptive of the frightful combat with the Jabberwock and in the White Knight episode, which Alice herself remembered for so long after the dream had passed away. There is clever musical portraiture in "The Garden of Live Flowers" and "The Looking Glass Insects," with occasional suggestions of the fairy tale manner of Humperdinck.

The score, as a whole, however, is clearly the product of an original talent, a master of modern orchestration, and graced with a most admirable sense of taste. The rather sentimental introduction contains perhaps the most inconsequential music of a notable contribution to modern American composition.

Mr. Stokowski also presented a superb reading of Stravinsky's "Fire Bird" Suite, repeated in the subscription series by request; and a stirring but perhaps rather over-dramatized performance of Beethoven's Fifth Symphony.

For the first time in this city the now almost antique "Roi de Lahore" of Jules Massenet was submitted on Tuesday evening of last week in the Academy, by the Metropolitan Opera Company. A large audience hailed the elaborate stage pictures and the pretentious ballets with delight.

The excellent cast included Giacomo Lauri-Volpi as Alim, Giuseppe De Luca as Scindia, Leon Rothier as Timur, José Mardones as Indra, Delia Reinhardt as Sita, and Raymonde Delaunois as Kalad. Louis Hasselmans conducted. Rosina Galli, Florence Rudolph and Giuseppe Bonfiglio danced skilfully.

### Prepare for Annual Eisteddfod in Philadelphia

PHILADELPHIA, March 24.—The annual Eisteddfod to be held on the afternoon and evening of May 17 in the Academy of Music, will be the fourteenth in Philadelphia. Ever since the first Eisteddfod in this city in the Welsh Presbyterian Church on Jan. 1, 1911, the movement has steadily increased its scope and influence. After the first few years the church auditorium became too small to hold the crowds which flocked to the festival, and it was found necessary to hold it in Witherspoon Hall, then in Lulu Temple, and still later in the spacious Academy of Music. This year the committee is offering approximately \$3,500 in prizes, and entries have already been received from a dozen States from the Atlantic to the Pacific and from Canada and Wales. Prizes and medals are given for poetical, musical, and prose compositions, choral and solo singing, and playing on the harp or other string instruments. The chief event of the Eisteddfod will be the adjudication of the "chair" subject and the chairing and investiture of the winner.

### Philadelphia Hears Penn Operetta

PHILADELPHIA, March 22.—Arthur A. Penn's operetta, "The Yokohama Maid," was given before an audience of 1500 in the ballroom of the Bellevue-Stratford in celebration of the eighth anniversary of the Choral Club of the League Branch of the Y. W. C. A. The production was under the direction of Henry Holtz and brought forward some of Philadelphia's most talented singers.

## In Boston Studios

Boston, March 22.

A successful musicale was held in Margaret Gow's studio on March 16, when Marion Bayer, soprano, and Ellsworth Field, baritone, pupils of Miss Gow, sang groups of songs and Charles Repper, pianist and composer, played some of his own recent numbers. Dorothy Parker was accompanist.

Arthur J. Hubbard, vocal teacher, will instruct at the Los Angeles Summer School of Music during July and August. Mr. Hubbard recently spent a week with Wedsworth Provandie, a former pupil, who is now a teacher in Louisville, Ky.

Harriot Eudora Barrows, after a spring recess spent in New York, has resumed vocal teaching in her studios, in this city, and at Providence, R. I. Claudia Rhea Fournier, contralto, pupil of Miss Barrows, was recently heard at

a musicale given by Mrs. Caesar Misch, Providence, R. I.; a recital at the Country Club, Manchester, N. H.; recital in Memorial Hall, Providence; musicale in Pawtucket, R. I., and as soloist in a performance of "The Messiah," at St. Paul's Church, Pawtucket, R. I.

Etta Bradley, soprano; Vera Keane, contralto, and George Wheeler, tenor, pupils from the studio of Theodore Schroeder, were acclaimed at the concert of the Boston Stage Club held in the Barn on Beacon Hill.

Laura Littlefield, soprano, and Jean Bedetti, cellist of the Boston Symphony, were heard in a joint concert at the Southbridge Town Hall recently. Jesus Senroma was accompanist.

Nellie Evans Packard, teacher of voice, Huntington Chambers, has given six pupils' recitals so far this season, and the final one will take place at her home studio in Brockton, Mass., in the immediate future at which Elizabeth Cook Long, contralto, will appear. Margaret Bragdon Richardson will be the accompanist. W. J. P.

CARLO

# SABATINI IN BOSTON



Mr. Sabatini wisely followed the pleasant growing fashion among violinists of not insisting on an entire evening of music for the violin. In search of a classic to play he wandered as widely afield as Handel, finding for reward a charming sonata which other violinists, in public at all events, neglect. Pursuing novelty still further, he remembered the Dvorak concerto, a work not often heard today.

The second theme of the concerto's finale he played with excellent rhythm, the second theme with fine singing tone, also the larghetto of the sonata.

—Boston Herald, March 13, 1924

♦ ♦ ♦

Carlo Sabatini gave a recital of violin pieces in Jordan Hall last evening. . . . The latter has gained considerable fame in Europe, particularly in Vienna. His appearance last evening was his first in Boston. He plays with a pleasing lack of affectation. His legato passages are smoothly sustained and have a genuine singing quality.

—Boston Globe, March 13, 1924

♦ ♦ ♦

As his share of the programme, Mr. Sabatini contributed a Sonata of Handel, a concerto of Dvorak, and three short pieces. Of romantic aspect, Mr. Sabatini plays with considerable fervor and, in cantabile passages, with becoming warmth of expression.

—Warren Storey Smith, Boston Post, March 13, 1924

# Rosenthal Conquers Again!

**This Time with the New York Symphony, March 6, 1924**

**Leonard Liebling in the  
New York American:**

"Moriz Rosenthal is an ideal interpreter of the brilliant, glittering Liszt E flat concerto, for he delivers it brilliantly and glitteringly.

"Furthermore, Rosenthal was a Liszt pupil and contemporary with the ardent, romantic-dramatic school of piano playing which sprang from the example and classes of that exalted master. As a consequence it is not only its sparkle and radiance that Rosenthal voices in the E flat concerto but also he feels, and reflects at first hand, as it were, its romantic glow and fervent declamation.

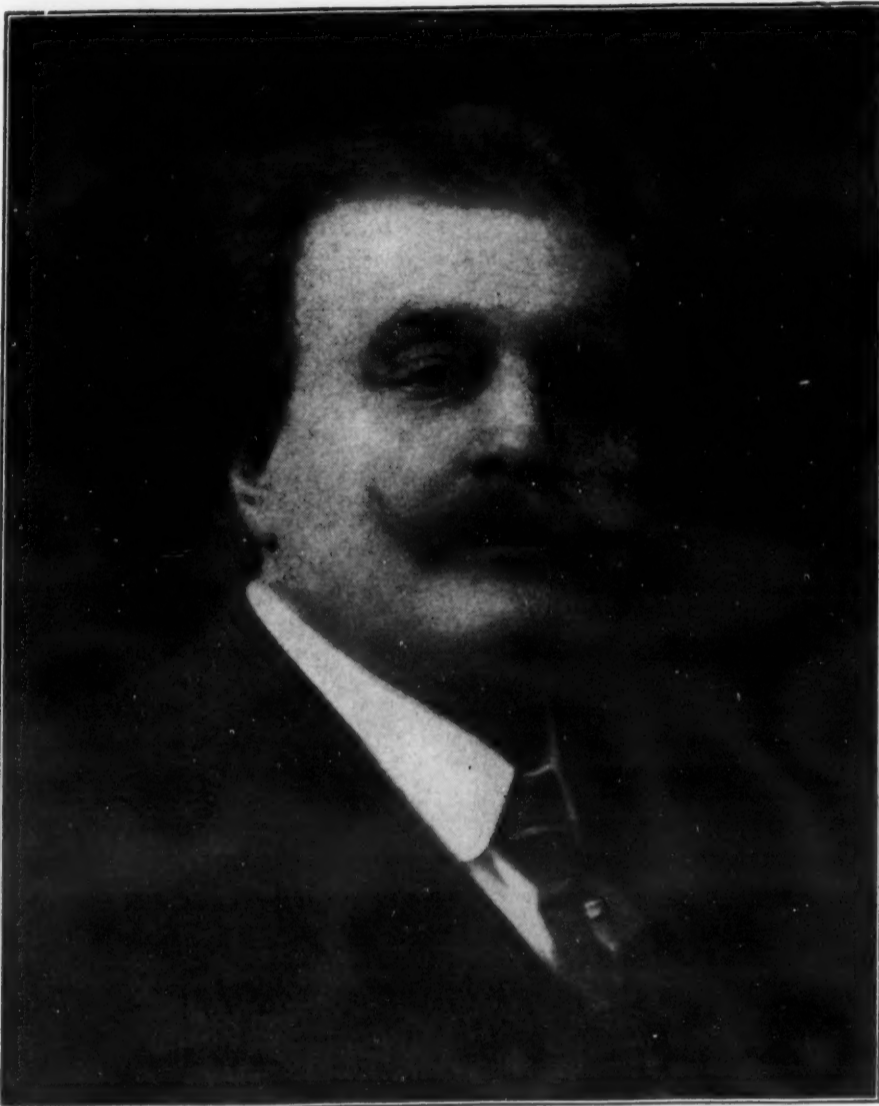
"At Carnegie Hall yesterday afternoon he gave a great performance of one of the great concertos—for great it is of its kind, notwithstanding the contrary opinion of the scoffisizts."

**The New York Herald:**

"History repeated itself at the concert of the New York Symphony Orchestra in Carnegie Hall yesterday when Moriz Rosenthal, as soloist, played Liszt's piano concerto in E flat. In 1883 Edmund C. Stanton, then manager of the Metropolitan, brought Rosenthal from Europe and introduced him at a concert in Boston. He engaged the Boston Orchestra and Walter Damrosch to conduct.

"Rosenthal then made his debut and in the Liszt E flat concerto. His performance of the score at that time electrified his audience by its brilliance and dazzling technic, and it also won for him the title of the 'Little Giant of the Keyboard.' Since then he has won another title, the 'Napoleon of the Keyboard.'

"Yesterday, with his 61 years, Mr. Rosenthal's performance of the score renewed all his claims to these distinguished titles of honor. With an excellent orchestral accompaniment from Bruno Walter, he again aroused the many hearers by his astonishing mastery of finger and wrist technic, speed in passage work, colors and fine intelligence. He was recalled many times."



## "The Paganini of the piano and then some"

**Henry T. Finck in the New York Evening Post:**

"The rarely heard Ballade in F minor found Rosenthal as in a trance; no pianist has ever revealed so many new beauties in this piece as Moriz did. It certainly belongs to what Huneker called the greater Chopin and should be played oftener. . . . Dazzling in its brilliancy was the etude in thirds, opus 25, No. 6. As for this and the minute valse in thirds of Rosenthal's own and his heaven storming second Fantasia on Johann Strauss waltzes one can only exclaim: 'Rosenthal is the Paganini of the piano and then some.' " (Second New York recital, January 16, 1924.)

**Olin Downes in the  
New York Times:**

"Younger men may equal Rosenthal today in glibness of execution of the Liszt concerto, but the most intrepid Hotspur of them all would not outrival him in the overwhelming elan of his performance. For Mr. Rosenthal is a master virtuoso of a great period of piano-playing which is passing. When it is gone the music of Liszt, too, may fade. There will come a day when pianists themselves, as well as listeners who cannot know the thrill that comes to the player with the impact of opening octaves, will wonder what their forefathers could see in such a piece of tinsel and bravado. But yesterday the concerto was a lordly thing, a thing of youth, pride and impetuous gallantry. No wonder, that the finale under Rosenthal's fingers whirled all from their feet. There was heard again the wonderful old concerto, astonishingly well made, and the best display piece in the pianistic repertory. It affected the audience yesterday as it must have affected those who heard it when it was the last word in audacity and affront to the conservative. For minutes Mr. Rosenthal came back and forth from the stage entrance to acknowledge the applause."

**Pitts Sanborn in the  
New York Telegram  
and Evening Mail:**

"Time out of mind the E flat concerto of Liszt has been Mr. Rosenthal's chief battle horse and Mr. Rosenthal is the undisputed repository of the authentic Liszt tradition. He played it yesterday with irresistible dash and bravura, with the wizardry that is essential unto Liszt."

**F. H. Warren in the  
Evening World:**

"Moriz Rosenthal, pianist, supplied the brilliance the symphony lacked in the Liszt E flat concerto. Encouraged by a splendid orchestral accompaniment, the giant pianist reeled off the bravura passages with consummate skill and ease, interspersing them with the necessary color, nuance and expression that the quieter and more tuneful portions ask for."

## In America Season 1924-1925

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## Hill's Second "Stevensoniana" Suite Played by Monteux Forces in Boston

Score Based on "Child's Garden" Charms Audiences—Novelty by Gould del Castillo, Boston Composer, Presented by People's Symphony—Give Oratorio Excerpts for Children—Brilliant Recitals Attract Music-Lovers

BOSTON, March 24.—The Boston Symphony gave its nineteenth pair of concerts on Friday afternoon, March 21, and Saturday evening, March 22. Mr. Monteux brought to delightful performance a charming Symphony in C by Haydn, not played by the Orchestra in twenty years. Edward Burlingame Hill's "Stevensoniana," Suite No. 2, was given its first Boston performance. The music was inspired by three poems from Robert Louis Stevenson's "Child's Garden of Verses"—namely, "Armies in the Fire," "The Dumb Soldier" and "Pirate Story."

Mr. Hill has contrived a singularly expressive and descriptive music. With fastidious orchestral stroke and play of timbres he has portrayed the gentle humors and the ingenuous imagination of the child. A fine sense of proportion and fitness save the music from the perils of over-statement or mock sympathy. A delightful fancy pervades the Suite, a fancy delicately stirred by the moods suggested by Stevenson's verses. Mr. Hill's score is rich in harmonic texture, in melodic charm and in piquant rhythmic effects. The work was received with

unreserved cordiality, and Mr. Hill bowed in acknowledgment.

The assisting soloist at these concerts was Carl Flesch, who played the Beethoven Concerto in D for Violin. Mr. Flesch deservedly won high appreciation for his superbly refined performance. His tone was finely spun and adroitly shaded. His bowing and phrasing revealed the sensitively poised musician, and his interpretation of the Concerto, far from pedantic, was alive with keen imagination and spontaneity of feeling. The concerts closed with brilliant performances of "The Ride of the Valkyries."

### People's Symphony Plays

The People's Symphony gave its eighteenth concert at the St. James Theater on Sunday afternoon, March 16. Lloyd Gould del Castillo, a young and prominent Boston musician, conducted his own Overture, "Gonzalo de Cordoba." It proved to be dramatic and romantic music, brilliantly orchestrated and colorfully harmonized. Mr. Castillo conducted his music with precision, fire and bold rhythmic sweep.

The rest of the program, conducted by Emil Mollenhauer, consisted of German's ever-pleasing Three Dances from "Nell Gwynn" and Tchaikovsky's "Pa-

thetique" Symphony. Mr. Mollenhauer conducted the Three Dances with due regard for the spirit of the music. The Symphony was given a vivid performance, one especially notable for its eloquence, fervor and elastic flow. The audience received the work with great enthusiasm.

Carmine Fabrizio, the assisting artist, played Wieniawski's Second Concerto for Violin in D Minor with his customary elegance of style. His performance was technically smooth and tonally distinguished for warmth and variety of color. The Romanza was especially beautifully performed, with fine taste and judicious avoidance of the saccharine.

### Oratorio for Children

The Handel and Haydn Society inaugurated a policy of presenting choice excerpts from oratorios for the benefit of the young children of the city at a concert at Symphony Hall on Tuesday afternoon, March 18. Mr. Mollenhauer conducted with kindly sympathy the choral forces of the Handel and Haydn, assisted by members of George W. Stewart's Festival Orchestra. Grace Bonner Williams, soprano, and Willard Flint, bass, assisted.

### Schumann Heink Charms

Mme. Ernestine Schumann Heink sang at Symphony Hall on Sunday afternoon, March 16. Her program contained an Aria by Mozart, German and American songs and the "Agnus Dei" of Bizet, sung in Latin. Mme. Schumann Heink gave an excellent exhibition of taste and discretion in vocal performance.

With a minimum of effort, she sang with irresistible charm, summoning moods by sheer force of suggestion and by stimulating the imagination of her listeners. The audience that filled Symphony Hall to its capacity gave her an ovational reception. Florence Harde- man, violinist, played interesting solos.

Katherine Hoffmann, at the piano, furnished polished accompaniments.

### Hear Henry Jackson Warren

Henry Jackson Warren, baritone, gave a recital at Jordan Hall on Tuesday evening, March 18. Of special note on his program was a series of Lyrics from the Greek by Edward Ballantine. These lyrics, "Corinth," "To Kale," "Neath This Tall Pine" and "Aphrodite," are singularly expressive and rich in imaginative quality. Mr. Warren revealed a genuinely pleasing baritone voice which he employed with technical finesse and never-failing taste. His beauty of diction and vocal delivery deserve special commendation. His interpretations were noteworthy for their musical style, discretion and restraint, as well as for their distinction of feeling. Harris S. Shaw played musicianly accompaniments.

### Robert Imandt Plays

Robert Imandt, violinist, played at Jordan Hall on Wednesday evening, March 19. Of special interest were Karol Szymanowski's two "Mythes," "Narcisse" and "La Fontaine d'Arethuse," played for the first time in Boston. The program also contained the César Franck Sonata for Violin and Piano, Chausson's "Poème," Debussy's "Minstrels," old airs by Eccles and Friedemann Bach and a group of light numbers by Kathryn T. Whitfield, Bourgault-Ducoudray and Brahms-Joachim.

Mr. Imandt disclosed a strong sympathy for music of a fantastic or impressionistic nature. His performance of the Szymanowski "Mythes" was exquisite in fancy and imagination. He touched everything he undertook with a marked individual gift, and his flair for mood-coloring in tone stood him in good stead throughout the concert. He was obliged to repeat "La Fontaine d'Arethuse" and to add several encores, which were played with captivating personal style. Raymond Bauman, at the piano, ably seconded Mr. Imandt and caught the spirit and charm of the music.

### Julius Risman in Recital

Julius Risman, a young and budding Boston concert player, gave a violin recital at Jordan Hall on Friday evening, March 21. He played the Veracini Sonata in E Minor, Lalo's Symphonie Espagnole, numbers by Paganini-Kreisler, Tchaikovsky, Beethoven-Seiss-Elman, Schubert-Wilhelmj and Wieniawski, a pretentious program, to be sure, but played with masterful technical virtuosity.

Mr. Risman's tone was firm, deep and warm, though it as yet needs variety and refinements of color. He has an uncommon violinistic temperament as well as an extreme facility over his instrument. He played with commanding freedom and breadth and with a consuming energy and fire. His interpretations were authoritative, assertive and convincing in their idiomatic expression. Samuel Goldberg played especially tasteful accompaniments. HENRY LEVINE.

### Brookline Morning Musical Club Gives Program

BROOKLINE, MASS., March 22.—The Brookline Morning Musical Club met at the home of Mrs. Robert Weeks on March 13, when the following artists were heard: Alice Gustafson Harris, Ruth Broderick, Mary P. Baetz, Clara- mond Thompson, Alessandro Niccoli and Ethel Walcott Ross. Elsie Luker was accompanist for Miss Thompson and Alessandro Niccoli. A feature of the program was the singing by Mrs. Ross of "Hush My Babe," words and music by Helene LeBoeuf, who was present. Minnie Stratton Watson played the accompaniments for Mrs. Ross's group of songs. W. J. P.

### Dai Buell Begins Recital Series

BOSTON, March 22.—Dai Buell, pianist, gave the first of a series of recitals at the Copley-Plaza on the afternoon of March 12. Her program included Liszt's Sonata in B Minor and Schumann's Fantasia in C. There was a large attendance, despite unfavorable weather. W. J. P.

### Clara Clemens to Appear Under Luce Management

BOSTON, March 24.—Clara Clemens, soprano, daughter of Mark Twain and wife of Ossip Gabrilowitsch, conductor of the Detroit Symphony, will appear next season under the management of Wendell H. Luce of Boston. W. J. P.

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When all has been said in praise of other famous organizations, there is still something to be said which is true of the Flonzaley Quartet, alone. No other combinations of the kind give us quite the same feeling of security and refinement.—*Daily Telegraph*.

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The program was interpreted with that technical fineness and sensitiveness of feeling and color which places the Flonzaley Quartet beyond comparison among organizations of its kind.—*Times*.

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With several Chicago organizations concentrating on that form of musical art, the leader of them all, the Flonzaley Quartet, began its annual series.—*Daily Tribune*.

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**NEW YORK, MARCH 29, 1924**

## PITTSBURGH'S SYMPHONY CAMPAIGN

PITTSBURGH has wearied of playing the host to visiting orchestras. Impelled by a sense of artistic and civic pride, the city of smoke and steel has quietly launched a campaign to raise \$2,000,000 for the purpose of endowing a permanent symphony orchestra. The campaign will be a characteristically energetic one and is planned to reach every part of the community, the aim being to have a very large number of music-lovers participate in the organization instead of appealing mainly to a limited group of wealthy patrons. Every music-lover will wish Pittsburgh full and speedy success in its project. Almost thirty years ago the city, inspired by Andrew Carnegie's gift of a building dedicated to the fine arts, formed its own symphony under the bâton of Frederic Archer. Two years after, Victor Herbert succeeded to the conductorship, and six years later Mr. Herbert was in turn succeeded by Emil Paur. The ultimate dissolution of the orchestra left a gap in the city's musical resources which visiting organizations, however brilliant and renowned, have been powerless adequately to fill.

The formation of a new symphony, its permanence secured by a handsome endowment fund, will restore Pittsburgh to a position of artistic eminence commensurate with the city's size and wealth. It is proper that a community of such vast material resources should maintain its own orchestral forces. Not to do so is to confess a lamentable indifference toward the art of music in its highest estate. It is hardly conceivable that Pittsburgh will neglect the present opportunity of rebuilding upon a firm foundation its symphony orchestra. The time is always ripe for such a movement; and particularly does the generalization hold good at the present moment, when all America is becoming conscious of the value, both as an aesthetic and civic force, of a locally maintained permanent symphony organization.

## UNIONS AND THE RADIO

THE action of the Chicago Federation of Musicians in instituting a movement against radio broadcasting further complicates an already vexing problem. Unemployment is stated to be the impelling motive of the Chicagoans in holding a ballot among the 6000 members of the union on the question of barring union orchestras permanently from the broadcasting stations.

This is the first menacing gesture against the radio from so powerful a quarter, and its implications are many and clear. It is obvious that those in charge of the distribution of radio musical programs are destined to meet with organized opposition on many sides in the fairly near future. An official of the Chicago Federation has estimated that musicians last year lost approximately \$100,000 in wages through the installation of radio receiving sets in homes and other places. The average musician, who finds it no easy problem making ends meet, can hardly be expected to adopt a complaisant attitude in the face of so disturbing a factor.

In the case of the radio, it would seem that the public is the gainer; yet, desirable in principle as is such a unique situation, the losing parties can hardly be expected to adopt a purely altruistic viewpoint. The whole question is crowded with subtle difficulties and cannot be satisfactorily settled unless a spirit of give and take obtains on all sides. It is steadily approaching a point where concerted and spirited action will have to be taken, one way or another, if chaos and much bitter feeling are to be avoided.

## FORMING THE PUBLIC TASTE

THERE is substantial food for reflection in the frank charges levelled by Claire Dux against those shortsighted musical artists who have taken as their motto, "The Public be Pleased." In an interview in last week's issue of MUSICAL AMERICA, Miss Dux holds that many artists, instead of forming the public taste, are doing their best to vitiate it by presenting cheap, frothy programs. "The public does not know what it wants," avers Miss Dux, "it is the artist's duty to educate it."

Unfortunately, the indictment is based on many true counts. It cannot be denied that all too frequently the average concert program—particularly the program given in the smaller communities—is of a low musical standard. The public accepts it and applauds, just as it accepts cheap motion pictures: because it has a naïve and pathetic trust in its entertainers, because it stands in a certain awe of "musicians," and (not least) because it has paid for the program and is going to get its money's worth in the way of enjoyment.

Miss Dux rightly emphasizes the artist's responsibility to the public, and justly excoriates those who are too lazy or too superficial to discharge that responsibility. If our audiences were discriminating and courageous enough to speed an inveterate ballad-singer from the stage to the accompaniment of hisses, great reforms would suddenly be in order. It is true that many persons honestly like ballads and prefer them to art-songs, but it is not a taste worth pandering to. In the long run, as the copybook says, it pays to give the best, steadily and conscientiously. Once the public reaches the point where fine music is the only thing it will tolerate, music-lovers deserving of the name will multiply fast. The appetite for really good music grows upon what it feeds. Cheap music, on the other hand, is simply a sweetmeat, palatable in minute quantities, unwholesome as a regular article of diet.

## 'BLUECOATS' to ferret out 'blue-law' violators'

Is a headline which might have appeared in one of New Jersey's alert journals these bright March days. The State's "blue laws," enacted in 1798, forbid work, concerts, plays and games on Sunday, and the police of Hudson County are reported to be launching a campaign which aims to abolish even the operation of radio instruments over the week-end. Up to the time of writing only 20,000 instances of violation are "awaiting indictments" by the Grand Jury. But give the police time. It may soon be necessary to draft the entire population of the country for the construction of new jails to harbor the builders. Meanwhile, some enterprising manufacturer will doubtless save the situation by placing upon the market hip-pocket radio-sets, with adjustable soft-speaker, for use when a keen-eared sleuth rounds the corner.

## Personalities



Photo Bain News Service

### A Farewell Recital on Deck

Just prior to sailing for Europe on the Aquitania, Ethel Leginska, the English composer-pianist, gave a farewell recital on the sun deck of the liner. The unusual spectacle of a departing musician seated before a concert grand on the exposed promenade of an ocean greyhound was vouchsafed to passengers and dockworkers alike. It was the final program of a tour which took Miss Leginska from coast to coast and occupied her five months. She is shown above bidding farewell to Fitzhugh W. Haensel of Haensel and Jones, her American managers, and Berthold Neuer of the Knabe Piano Company. After appearances abroad, she will return to America to begin another tour early next year.

Kremer—Requests for autographed pictures are sometimes the bane of musical artists, but Isa Kremer recently acceded with pleasure when she was asked for such a gift by the man in charge of the box office at Orchestra Hall in Chicago, where she gave a recital. Miss Kremer inscribed the photograph as follows: "To Mr. ———, the only man who really knows an artist as she should be known—through the box office window."

Cadman—Charles Wakefield Cadman recently sent a copy of his "Hollywood" Suite, which consists of descriptive sections based on scenes in the War Western city, to Mary Pickford. The movement entitled "June on the Boulevard" was dedicated to the favorite screen actress, and Miss Pickford replied as follows: "Many many thanks. I know, judging from your past work, that I shall find it delightful and I shall be most happy that anything as charming should be dedicated to me."

Althouse—The distinction of being received by President Coolidge at the White House fell to the lot of Paul Althouse on the occasion of his recent appearance as guest with the Washington Opera Company. The President's Secretary, Mr. Slem, a boxholder at the performances of the opera, arranged the presentation. The Chief Executive, after welcoming the tenor to Washington, expressed his interest in the increasing rôle which American musicians are playing in the nation's musical life.

Miller—Marie Miller was elected an honorary member of the Texas State Chapter of the National Association of Harpists on the occasion of her recent visit to San Antonio. Here she gave a recital of harp music at the annual convention of the organization. She was guest of honor at a luncheon given for her by the San Antonio Music Club, and it was here that the announcement of her election to the State Chapter was made. The artist recently concluded a tour of Pennsylvania, Michigan, Georgia and Texas.

Schreker—Coincident with the première of Franz Schreker's new opera "Irrelohe" in Cologne—announced for this month—the Austrian journal, *Musikblätter des Anbruch*, has issued a special number devoted to this composer. Tributes are paid to him by Leo Blech, the composer and conductor; Oscar Bie, musicologist and critic, and a number of other writers. The composer's wife, Maria Schreker, is an operatic soprano of repute in Central Europe and has sung leading rôles in a number of her husband's works.

Schmitz—Carrying the music of America to the Continent in the guise of an artistic ambassador will be the task of E. Robert Schmitz, French pianist, on his forthcoming European visit. He has just ended his winter concert tour and sailed this week to appear in Paris, Vienna, Warsaw and Prague, and to visit Spain and England. He will play the piano part in Loeffler's "Pagan Poem," with an orchestra under Albert Wolff in the French capital, and will return to the United States in July to conduct a master class.

# Point and Counterpoint

By Cantus Firmus, Jr.

Revamping "Carmen"



NUMBER of seamen on shore leave in New York were taken to "Carmen" at the Metropolitan as guests of Otto H. Kahn, chairman of the board of directors, the other day. They were reported to be taken, too, with the performance, except for the fact that it would have been easier to understand in English. They had, however, a few doubts about the propriety of Carmen singing her sentiments so that all could comprehend. They adjudged the lady "rough," and thought some of the stage dresses "had it all over" vaudeville.

In the suggestion that it might be better done in the vernacular, the gobs had unwittingly proved brothers under the skin to the members of the Opera in Our Language Foundation. One can feel only admiration for the sea-going consciousness that had so great a concern for the public morals. We shudder to think what the result would be of exposing an audience of honest tars to the baneful spectacle of Richard Strauss' "Salome"!

## Fourth Dimensional

GUSHING LADY (at a musicale): "Don't you think her singing is heavenly?"

Cynic: "Well, I'll go so far as to say it's unearthly!"—*Musical Mirror*.

## Chansons Cowboy

SIGHING for a recital of "cowboy songs," Franklin P. Adams of the *World* vents his spleen on "anemic French and Italian tinkling lyrics." Here is a fine chance for some chanteuse to give us a list made up of "Give a Man a Horse He Can Ride," "By the Land of the Sky-Blue Water" and "Indianola!"

I'm sick of lieder, chants and airs,  
And long for a "Back to Nature" lay;  
Why don't they "can" these sad affairs  
And cactus-coyote classics play?

NOT that there aren't harmonic spines in the most innocent melodic vegetables these days!

## A Knock-Out

BLASTING indeed must have been the effects of a certain noted orchestra when it visited a town on tour not long ago. A local scribe writes with all the evidences of complete prostration: "This was a breath-taking, hair-raising, emo-

tionally exhausting concert. Never in the experience of the writer have such various degrees of emotion been effected as on this occasion. The Brahms Symphony left the audience and the writer so emotionally exhausted that it took twenty-four hours to recover an even equilibrium."

## A Definition

SAID the man who was trying his best to appreciate good music: "When a piece threatens every minute to be a tune and always disappoints you, it's classical."—*Christian Register*.

MR. BLANK'S singing was enjoyed by all present" is the way a certain writer concluded his description of a funeral recently. H. K. S.

THE army of radio fans is steadily growing larger and more distinguished. The King and the Queen of England are reported to have had a handsome receiving set installed in Buckingham Palace. Something to fill in a dull moment between a cornerstone laying and the latest report that the genial Prince of Wales has fractured another bone?

## Massaging the Muse

MOST of the evening Sir Thomas [Beecham] conducted with his hands, sometimes with his fingers, and often with his clenched fists, writes the scribe of an inland English paper. "With the palm of his hand he literally smoothed out some of the exquisite violin passages in the first movement."

And as *Punch* observed in presenting this gem of provincial criticism to its readers, it must have been most embarrassing for the fiddlers if he really did it "literally!"

# STEINWAY

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be difficult to state on account of the very gradual growth of the orchestra. The first symphonies were composed in the eighteenth century.

???

## Light Opera Songs

Question Box Editor:

I am trying to locate the following songs which were in light operas of a generation ago. Can you help me? The songs are: 1. "Upon a Lee Shore." 2. "The Gobble Duet." 3. "The Magnet and the Churn." 4. "Heel and Toe" and "Dreaming of Love." D.

Wilmington, Del., March 16, 1924.

1. "Paul Jones," by Planquette. 2. "The Mascotte," by Audran. 3. "Patience," by Gilbert & Sullivan. 4. "The Little Tycoon," by Willard Spencer. 5. "Princess Bonnie," by Willard Spencer.

???

## Gluck's "Orfeo"

Question Box Editor:

Was Gluck's "Orfeo" originally written with Italian or French text?

W. H.

Detroit, Mich., March 20, 1924.

Italian for the first performance in Vienna in 1762, French for the Paris performance in 1774.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Concerning "Sadko"

Question Box Editor:

1. What, in brief, is the story of Rimsky-Korsakoff's "Sadko"? 2. What is the significance of the Song of India? What character sings it and what makes it so popular? "S."

Cleveland, Ohio, March 20, 1924.

1. "Sadko" is a strolling singer of Novgorod, the old capital of Russia, on Lake Ilmen. He boasts before the merchants that if he had ships he would not sail around the lake, but would have his ships carried overland and sail the ocean. They scorn him. "Sadko," seated on the shore of the lake, bewails his poverty, and the daughter of the "Sea King" appears and tells him that the next time he fishes he will catch three golden fish that will be his fortune. "Sadko" does so, and the fish are changed to huge golden ingots. With these he fits out a fleet of ships. They are becalmed in midocean, and only when "Sadko" is thrown overboard do they proceed. The daughter of the "Sea King" takes him to her kingdom and they are to be married, when a vision of a pilgrim appears and tells "Sadko" the marriage cannot be. The princess then carries him up through the waters and leaves him by the shore of the lake, where his wife finds him. Meanwhile the ships have come into port and "Sadko" is hailed as a rich merchant.

2. The Song of India is sung by an Indian merchant in the market place, telling of the wonders of India. It is popular probably on account of its unique melody.

???

## Selling Songs

Question Box Editor:

Can you advise me as to the best way to sell original songs and children's pieces? M. J. C.

Merrimac, Mass., March 21, 1924.

Submit them to a publisher who specializes in the particular type of music which they represent.

???

## Varia

Question Box Editor:

1. Was Brahms' Hungarian Dance, No. 6, written originally for piano or orchestra? 2. What is the meaning of "falsetto"? 3. When and where was the first symphony orchestra organized and who was the leader? S. E.

Philadelphia, March 22, 1924.

1. According to Grove, the Hungarian Dances were written originally for piano duet. They bear no opus number. 2. The falsetto voice is the male head voice and is so called on account of its forced and unnatural character. 3. This would

## Contemporary American Musicians

No. 320  
Gordon Russell Thayer

GORDON RUSSELL THAYER, pianist and teacher, was born in Randolph, Mass., a suburb of Boston, on July 2, 1879. He attended the grade and high schools in Randolph and later went to the Thayer Academy in Braintree, Mass., and entered Harvard in 1896, but left at the end of his sophomore year to devote his time to musical study. Mr. Thayer had piano lessons as a small child and played through his student years. On leaving Harvard he placed himself under the tuition of Carl Baermann at the New England Conservatory, Boston, remaining with him for three years. During this time he also studied organ privately with Lyman F. Brackett and played in church in Randolph and later in Boston and appeared in concert as soloist and as accompanist in Boston and vicinity. In



© Underwood  
Gordon Russell Thayer

1903 Mr. Thayer studied with Harold Bauer, remaining with him for one year. In 1904 he moved to Baltimore and entered the Peabody Conservatory, taking piano with Ernest Hutcheson and harmony with Otis B. Boise, remaining with them for three years. He also taught piano for one year in the preparatory department of the Conservatory. In 1908 Mr. Thayer was compelled to discontinue his studies on account of illness, but in 1909 he went to Berlin, where he remained until 1912, studying with Alberto Jonas and Mme. Varet Stepanoff. He also taught during these years. He returned to the United States in the autumn of 1912 and settled in Colorado Springs, where he taught until 1915, and also appeared in concert in Denver and nearby cities. Mr. Thayer married Helen Schofield of Tuxedo, N. Y., in Colorado Springs on Jan. 28, 1915, and they spent the following year in South America. Returning to this country in 1916, he settled in New York and studied with Sigismund Stojowski for one year and also opened a studio. Mr. Thayer, although devoting his time principally to teaching, has done a large amount of coaching with both pianists and singers and has appeared in public as accompanist with Ellen Rumsey and Sascha Culbertson in New York recitals.

## MANY ATTRACTIONS STIR MINNEAPOLIS

### Symphony and Chamber Music Prominent in Crowded Week's List

By H. K. Zupplinger

MINNEAPOLIS, March 22.—The Minneapolis Symphony presented an attractive popular concert on March 2, with James Messeas, member of the 'cello section, as soloist. Brahms' Symphony

No. 2, in D Minor, was the principal orchestral number, and Four Pastels for Orchestra, by Elliot Schenck, was played for the first time at these concerts. Mr. Messeas made a fine impression by his playing of Bruch's "Ave Maria" and the Prelude to Popper's "In the Forest" Suite.

Clarence Whitehill, baritone of the Metropolitan, was to have sung at the Symphony concert on March 7, but was unfortunately ill, and the all-Wagner

program planned for the day had to be changed. Erno Dohnanyi, pianist and composer, was in Minneapolis, and on an hour's notice played with the orchestra the "Emperor" Concerto by Beethoven. In spite of the lack of rehearsal, there was a wonderful unanimity between the orchestra and the soloist, who was enthusiastically greeted and responded to several recalls. The remainder of the program was made up of Wagner numbers.

The University Chamber Music Course was closed on March 8 by a concert given by Erno Dohnanyi and the Lenox Quartet. César Franck's Quartet for strings and Schumann's "Etudes Symphoniques" and a group of solos by Mr. Dohnanyi made an attractive program, and was received with enthusiasm by an audience which completely filled the University Music Building Hall.

The Verbrugghen Quartet, consisting of Henri Verbrugghen, first violin; Jenny Cullen, second violin; David E. Nichols, viola, and James Messeas, 'cello, appeared for its first Minneapolis public performance recently, for the benefit of the Providence Foundation, of which Mrs. George Chase Christian is Minneapolis chairman. Jackson Hall, a recently finished concert chamber, was completely filled. The artists played Schubert's Quartet in D Minor, Arensky's Variations on a Theme by Tchaikovsky, and concluded the program with "A Maori Legend," by Alfred Hill of Sidney, Australia. The last number aroused great applause. It includes many of the folk-themes of New Zealand and proved very interesting.

Erna Rubinstein, violinist, gave a recital on March 5, the last of the concert course managed by Mrs. Scott. Miss Rubinstein again delighted a capacity audience by her brilliant playing.

The Orchestral Association Society, under the leadership of George Klass, gave a fine concert recently at the West High School Auditorium. Schubert's "Unfinished" Symphony was the principal orchestral work, and solos were given by Laura Lulsdorf McCartney, contralto; Margaret Horn and Rudolph Peterson, violinists, and Carlo Fischer, 'cello. This orchestra, made up mostly of amateurs and students from the MacPhail School, gave an exceedingly creditable performance before an audience which filled the large hall.

### Colby Clubs Give Concert in Waterville, Maine

WATERVILLE, ME., March 22.—The annual concert in Waterville of the combined Colby musical clubs, given at the City Opera House, was a huge success. The program met with the approval of the great crowd that filled the hall. The Glee Club sang "At Dawning" by Cadman, W. M. Cook's "Swing Along" and other numbers. A. R. Copp was successful in cornet solos and the Mandolin Club

and the "Jazzters," with W. A. Wassell leading and Gren Vale assisting in eccentric dances, provided entertaining items. A quartet consisting of Lee Nichols and George Davis, violins; W. A. Wassell, viola, and H. E. Crie, 'cello, played Moment Musicales by Schubert and "Spanish Serenade" by Albeniz. Mr. Nichols was heard in an admirable violin solo and he also led the orchestra, which contributed several numbers. Mr. Bay joined Mr. Vale in a humorous item.

REBECCA LAWRENCE.

### GREET LOCAL ARTISTS IN KANSAS CITY, KAN.

#### Boucher Gives Recital—MacDowell Club Active—Lecture on Russian Folk-Songs

KANSAS CITY, KAN., March 22.—Francois Boucher of Kansas City, Mo., violinist, played to an appreciative audience at the Central Avenue M. E. Church on March 10. The "Suite Italienne" of Paganini was the most important number, and an admirably played program also included the Preislied "Meistersinger," Ethel Barns' "Danse Negre"; Rimsky-Korsakoff's "Hymn to the Sun"; Koeppling's Humoresque, a Minuet by Elgar, and Drdla's "Danse des Sorcieres." Mr. Boucher was ably assisted by Mrs. K. D. Crockett of Kansas City, Kan., and Virginia Henry of Kansas City, Mo., singers. Mrs. Gerald Cross and Mrs. B. J. Dalton were accompanists. The concert was under the management of the Wilkinson-Cooke Studios. Mr. Boucher has been engaged to teach at these studios once a week.

The MacDowell Club presented a one-act comedy, "Old Songs," in the auditorium of the Minnesota Avenue High School on March 7, under the auspices of Wyandotte Post No. 83, American Legion. Kenneth Jarman, Norman Bartlett, LeRoy Mace, Allan Farley, George Larmer, Mrs. Hubert Dallas, Dorothy McKinley, Clyde Pickell, Marie Bliss, Katherine Brenner, Norvill and Denny Sherer, Irene Haljerson, Louise Brenner, Katherine Peterson, Leah O'Brien, Sam Terbovich, Mrs. Charles Martinek, Tony Sillin, Roy Rawlings, Doris Prior, Russell Brenner, Fred Olander, Grace Quinn, Paula Guenther, Solita Palmer, Frances Bowerman, Helen Calderwood took part. Mrs. W. J. Logan was accompanist, and Chas. H. Smith played violin obligatos.

Lavena Morrison, pianist, appeared in an interesting recital recently in Drexel Hall. Miss Morrison, while at the High School, won the state prize for piano playing at Emporia, Kan.

A lecture on Russian Folk-songs, and their relation to the history, literature and life of the Russian people, was lately given by Mrs. George Forsee, before the Mozart Club. Excerpts from works of the Russian masters were used to illustrate the effect of the folk-song on the music of Russia.

Leona Jennings of Lincoln, Neb., blind pianist, gave a piano recital at the Kansas State School for the Blind, in this city, on March 16. Miss Jennings is a graduate of the Nebraska State School for the Blind, and also of the University of Nebraska Conservatory. She is one of the best known musicians and teachers of Lincoln.

FREDERICK A. COOKE

### English Singer Acclaimed in Paris

PARIS, March 15.—Dora Gibson, an English singer of rare endowment, was heard in an enjoyable recital in the ballroom of the Hotel Majestic recently. Her voice is of brilliant quality and fine range and was of particularly telling effect in work like "Dido's Lament" by Purcell and "Love Went a-Riding" by Bridge. Her program also included two interesting American songs by John Alden Carpenter. Miss Gibson had a fine success with a distinguished audience.

### Mary Fabian to Sing in Chicago

Mary Fabian, soprano, who is now singing leading rôles with the San Carlo Opera Company in the South with outstanding success, will be heard in many important engagements this spring. She will be soloist with the Illinois Bell Telephone Company's Chorus of 200 voices in a concert in Orchestra Hall in Chicago on April 25, and will sing in the same hall with the Zionist organization on May 4. On May 31 Miss Fabian will sing the part of Gretel in a concert version of Humperdinck's "Hänsel and Gretel," with a chorus of 1500 children, at the North Shore Music Festival in Evanston, Ill.

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Eternal thankfulness is extended you for having enriched beyond dreams, the life of your devoted pupil.

November 22nd, 1923.

#### MUSICAL AMERICA:

Astri Ellison disclosed a voice of pure tone, evenly and on the whole well produced.

#### MUSICAL COURIER:

Miss Ellison has a beautiful voice and most excellent vocal style. She is evidently musical, and her interpretations were warm and fresh, natural and free from every sort of affectation.

#### N. Y. EVENING POST: (Henry T. Finck)

Astri Ellison, the young Norwegian soprano sang to a greatly pleased audience. In her programme she included the first complete performance here of Grieg's "Haugtussa" cycle. Astri Ellison, who has an agreeable voice, thoroughly entered into the spirit of these lyrics. Christian Schiott, the well known Norwegian composer, was also represented by a group of piquant songs.

#### MORNING TELEGRAPH:

Astri Ellison, who has a pleasingly musical lyric voice,

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"Christian Schiott can compete with the best. His tone is extraordinary beautiful and has manly power as well as wonderful tenderness."—"Morgenbladet," Kristiania, Norway.

"It is most rare that a master pianist is also a master of singing."

"The beautiful thunder of his voice, along with his rich joyful galvanizing science, is a magic that would make a stone sing."—Rose O'Neill.

AN APPRECIATION FROM ASTRI ELLISON

#### Dear Master:

My heart is overflowing with happiness at the success of my first New York recital, and I feel I must write you about it.

I owe so much to your genius as instructor that I shall never be able to fully express the gratitude I feel. Only 14 months ago I thought I should never be able to sing again; my voice had been so terribly abused by wrong methods of previous teaching that I did not know what to do—I was heart-broken!

Above all, here was Grieg's vocal masterpiece, the "Haugtussa" cycle—heard far too seldom in America and even in Norway itself too rarely—presented in impeccable Grieg style; full of subtlety yet simplicity—a highly touching rendering, doing justice to this high watermark of Norwegian music.

Astri Ellison's unusual combination of great vocal gifts with rare interpretive powers ought to ensure her a brilliant career. At any rate, they make her singing a true treat to discerning ears.

gave a song recital in Aeolian Hall of more than average merit. There is a quality in Astri Ellison's voice suggestive of the north country; true and bell-like.

Here is a clear, pure ideal Scandinavian voice produced with skill and refinement. Here is a convincing sincerity of style and expression, free of all disturbing affectation and mannerism. Here was a well-balanced program, comprising the best songs of the chief musical countries.

Astri Ellison's singing, supported by Christian Schiott's great artistry at the piano, was a pure delight.

Here is a clear, pure ideal Scandinavian voice produced with skill and refinement. Here is a convincing sincerity of style and expression, free of all disturbing affectation and mannerism. Here was a well-balanced program, comprising the best songs of the chief musical countries.



## Winnipeg Roused by Fine Concerts in West Canadian Music Festival

WINNIPEG, CAN., March 22.—Western Canada's seventeenth annual Music Festival was held on March 10, 11 and 12, under the auspices of the Winnipeg Oratorio Society, led by J. J. Moncrieff, in conjunction with the Minneapolis Symphony, conducted by Henri Verbrugghen. A series of fine concerts made the occasion memorable. "Elijah" was performed as one of the evening programs.

Beethoven's Seventh Symphony was a feature of the orchestral concert and there was a series of matinées specially prepared for the children who filled the large Board of Trade Auditorium to its capacity for the three afternoon performances.

A special feature of the matinée performances were the solos given by the

different members of the orchestra—Elias Breeskin, violinist; Engelbert Roentgen, cello; Henry J. Williams, harp; Henry C. Woempner, flute; Georges Grisez, clarinet, and Richard Lindenhahn, French horn. A Scherzo for three flutes, written by Henry C. Woempner, was played at the Wednesday matinée by Mr. Woempner, Mr. Liegl and Mr. Nelson. It may be described as a gem and won immediate popularity.

The matinée orchestral programs included numbers by Tchaikovsky, Mendelssohn, Wagner, Strauss, Rimsky-Korsakoff and the "Waiata Poi" of Alfred

Hill, orchestrated by Mr. Verbrugghen. This last work delighted the children immensely.

The orchestra was assisted at the matinées by excellent choirs from three schools, representing different districts of the city. The school conductors were J. W. Beckett, Ethel A. Kinley and Miriam Armstrong.

At the Monday evening concert the Minneapolis Symphony excited the enthusiasm of a capacity audience in a program comprising Beethoven's Seventh Symphony, the "Leonore" Overture, No. 3; two movements from the symphonic suite, "Schéhérazade," by Rimsky-Korsakoff, and Tchaikovsky's "1812" Overture. Elias Breeskin, violinist, was soloist in the Rimsky-Korsakoff work, Agnes Rast Snyder, contralto, the assisting artist, singing artistically Meyerbeer's "Ah, mon fils."

The orchestra was assisted by Bernard Ferguson, baritone, and the St. Cecilia Choir, Burton Kurth, conductor, on Tuesday evening. Mr. Ferguson sang magnificently the Prologue to "Pagliacci." The St. Cecilia Choir sang with superb delicacy Debussy's "Blessed Damsel," Mr. Verbrugghen conducting. Mae Clarke and Mrs. Stanley Irwin were the soloists with the choir. The orchestral numbers included the "Tannhäuser" Overture, Tchaikovsky's Symphony in F Minor, Op. 36, and the "Rakoczy" March from the "Faust" of Berlioz.

Mendelssohn's "Elijah" was given by the Winnipeg Oratorio Society Choir and the orchestra, Mr. Verbrugghen conducting. Bernard Ferguson sang the rôle of the Prophet and the other soloists were Miss Clarke and Gertrude Newton, sopranos; Miss Snyder and Mrs. James Glass, contraltos, and Roy Wydeman, tenor. The oratorio was admirably sung. The audience was requested to refrain from applause until the end, when an ovation awaited the chorus, orchestra, soloists and conductor. Fred M. Gee was the festival manager.

Two excellent concerts were recently given by the Male Voice Choir, with Georges Enesco, violinist, and Alberto Salvi, harpist, as soloists.

Juan Manen, violinist, gave a very interesting program before the Women's Musical Club, March 3.

Mark Hambourg, pianist, appeared in recital here under the auspices of the Kiwanis Club. MARY H. MONCRIEFF.

### Wilmington Greets Zimbalist

WILMINGTON, DEL., March 22.—Efrem Zimbalist was enthusiastically welcomed in a violin recital recently, at the Playhouse, when his program included the Mendelssohn Concerto, a Bach Prelude; Havanais, by Saint-Saëns; Humoresque by York Bowen; a Fantasy on a Theme from Rimsky-Korsakoff's "Coq d'Or," arranged by Mr. Zimbalist, and a Spanish Dance, and Gypsy Airs by Sarasate. Many encores had to be given. THOMAS HILL.

### Herman Neuman Assists Artists

Herman Neuman, accompanist and coach, has fulfilled engagements recently with many prominent artists. Among those with whom he has appeared in concert are Juan Manen, Elizabeth Lennox, Rafaelo Diaz, Laura Robertson, Louis Chartier, Leon Brahms, Roszi Varady, Guido Ciccolini, Margaret Weaver, Estelle Ehrlich, and Enrie Magrignera, Spanish violinist, with whom he has appeared in several private musicales.

# AN OVATION FOR SYLVIA LENT

Audience of 2000 applauds her as soloist with N. Y. State Symphony  
(Josef Stransky, Conductor)

Like a jewel in a splendid setting, Sylvia Lent played her way into the hearts of her audience. A sylph-like grace, a perfect mastery of her violin, and that freedom from self-consciousness that marks the artist, made her most charming. Never has she given such a profound performance, and she leaves no doubt of her exceptional gifts and extraordinary ability. Miss Lent gave a remarkably fine performance of the Bruch Concerto in G minor. She played it with rare skill, with exquisitely perfect intonation, and the beauty of her tones was of the deepest appeal. An ovation followed.—*Passaic Daily Herald*.

It was a night of triumph for Sylvia Lent, which she took with the unaffected and simple grace which wins her audiences by its very naïveté. There is an air of musical greatness about this slender girl which leads musicians to predict for her a secure place in the foremost rank of violin virtuosi.—*Passaic Daily News*.

Sylvia Lent was accorded a tremendous ovation as she stepped forward on the platform. Girlish, dainty, and modest, she gave the impression of a beautiful flower. Despite her youth she displayed marvelous technic and a complete mastery of her instrument. A tremendous storm of applause greeted her. The Bruch Concerto gave her ample opportunity to display her wonderful talent, both in technic and in expression.—*Paterson Evening News*.

Critics have everywhere remarked on her technical equipment which would be notable in one much older, but which is astounding in a girl of her years. Her playing evidences precision of attack, fullness and sweetness of tone, as well as adept fingering and excellent use of the bow. At the conclusion Miss Lent was greeted by a storm of applause.—*Paterson Morning Call*.



## May Festival Engagements

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# MME. PEPPERCORN

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—N. Y. Herald, Feb. 20, 1924.

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# 'Moderns' Give Vivid Touch to Week's Concert Programs

**M**ANY and various, and unusually rich in unfamiliar music, were last week's concerts in New York. Chief among the novelties heard was Stravinsky's "L'Histoire du Soldat," the pièce de résistance of the program of new music given by the League of Composers at its closing concert. Music from the pen of Ernest Bloch was played for the first time at two concerts on the same evening, and another work by this composer was featured at a joint violin and piano recital. Jerome Goldstein, at his last sonata recital, presented unfamiliar works by Milhaud and Charles E. Ives. Among the noted artists who gave individual programs were Vladimir de Pachmann, Fritz Kreisler, William Bachaus, Marguerite D'Alvarez, Ernest Hutcheson and Bronislaw Huberman. The week brought also a fairly good number of débuts.

## Mr. De Pachmann's Recital

The eccentricities of Vladimir de Pachmann, indulging in odd comments upon his own playing and the beauty of the music he was interpreting, seemed very harmless when so vastly compensated for by his superb qualities as an artist, as exhibited in his recital at Carnegie Hall on the evening of March 17. There were many passages which in sheer beauty and finish attained perfection itself, as in Chopin's Nocturne in F Minor, Op. 55, No. 1, in which the first section, in its soft, delicate beauty, was like a fresh, fragrant bouquet, or the D Flat Waltz, an encore-piece, in which the passages "pearled" with exquisite charm.

The Polonaise in C Sharp Minor, No. 1 of Op. 26, and the "Revolutionary" Study, on the other hand, were marked by unusual restraint. Schubert's Impromptu in A Flat was another feature of the recital in its poetic grace, and the magical art of the pianist revealed new beauties in the Mendelssohn Song Without Words, No. 1 of Op. 62, where he plunged into the attractive versatility of the Sixteen Waltzes of Brahms. Mozart's Sonata in A was also in a program to which many encores had to be added, enthusiasts surging round the stage at the end and listening to the confidences of the artist as he amiably chatted to them before starting a new encore-piece. The recital was announced as under the auspices of the Lenox Hill Studio.

P. J. N.

## Violin Mastery by Kreisler

Whenever Fritz Kreisler appears he is greeted by an audience limited only by the capacity of the hall, and Saturday afternoon furnished no exception to this rule. Upon the heart-strings of the vast assembly which filled Carnegie Hall, including the stage, the distinguished violinist played as he willed, and a crescendo of enthusiasm attended him, until at the end, after many encores, the lights had to be put out before the applause ceased.

To an appealing beauty of tone and a masterful technic Mr. Kreisler allied great dignity of interpretation and a remarkable emotional power, all the surer because it was so effortless and natural. He was heard in many moods and he met every demand of them all. The romantic charm of the first movement of the Grieg Sonata in C Minor; the touching poignancy of the Canzonetta of the Tchaikovsky Concerto in D; the exultation of the last movement of the Grieg work, where his bow danced so daintily on the strings, and the fire in the resolute finale of the Concerto—all were superb.

Among a group of six miscellaneous numbers, the Gluck Melody had to be repeated and so had the number immediately following it, the Rondino by Kreisler on a Theme by Beethoven, an engaging morceau delightfully played. Indeed, the whole of this group was delightful. It included also an unaccompanied recitative and scherzo by the violinist, a scherzo of particularly attractive theme by Dittersdorf, a Chanson by Cottenet and Kreisler's transcription of Dvorak's "Songs My Mother Taught Me." Carl Lamson was a reliable accompanist.

P. J. N.

## William Bachaus' Adieu

William Bachaus made his last appearance in New York this season in recital in Aeolian Hall on the evening of March 18. Mr. Bachaus began his program with Brahms' B Minor Rhapsodie, which he followed with Beethoven's Sonata, Op. 109, in E. The second group was all by Chopin: the F Minor Fantasia, four Studies, a Prelude and a Waltz. The final group consisted of two

Poems, "Tribulation" and "Submission," by Sigmund Herzog of New York; two Preludes by von Wertheim and pieces by Scriabin and Saint-Saëns, with Liszt's "Don Juan Fantasia" as a brilliant finale.

Mr. Bachaus' playing exhibited all the qualities of excellence that have distinguished it heretofore. The Beethoven Sonata was splendidly played and the Chopin numbers were amazing technical revelations. The audience clamored for a repetition of the "Butterfly" Etude, but did not get it. The Herzog and von Wertheim numbers were interesting, and Mr. Bachaus revealed all the intentions of the composers. Mr. Bachaus goes on tour in the West before sailing for Europe in April.

J. D.

## Marguerite D'Alvarez

Marguerite D'Alvarez gave her third recital of the season in the Town Hall on the evening of March 18 to a capacity house. The program of the Peruvian contralto was an exceedingly interesting one and cleverly arranged, with an eye to contrast. Beginning with a characteristic Handelian number, from the composer's "Otto," Mme. D'Alvarez did a splendid piece of sustained singing. Following this, a charming "Menuet Chante" by Rameau was admirably done and Franck's "La Procession" given with full understanding of its mystical significance. Rachmaninoff's "The Little Island," which was sung by request, had to be repeated. It was indeed a gem.

The second group was in Spanish and admirably sung, though of less musical significance than some of the other songs. The third group was by Debussy, of which "La Chevelure" was the most interesting. In the final group in English, Deems Taylor's "May Day Carol" was very beautiful and, as a far cry from the rest of the program, Easthope Martin's "Come to the Fair," given with a real brogue, displayed the singer's ability in a genre far distant from her other songs. As a finale the "Agnus Dei," arranged to one of the entre-acts from Bizet's "L'Arlésienne," was given, with Ward Stephens at the organ and Bernard Kugel as violinist. Lyell Barber played superfine accompaniments throughout the concert.

J. A. H.

## Mr. Hutcheson Reappears

There was a spirit of reverence for music at Ernest Hutcheson's recital at Aeolian Hall on Saturday afternoon, March 22. Mr. Hutchinson's program showed impeccable taste and his interpretation of it proved him, as always, an excellent musician. There is nothing of an atmosphere of tense excitement at a Hutcheson concert, but there is always a fine appreciation and understanding of the music.

Beginning with the Bach-Busoni Chaconne, Mr. Hutcheson played the César Franck Prelude, Aria and Finale with power and yet with precision. A Brahms group gave him an opportunity to reveal his classical temperament and innate serenity. He played two Ballades, the one in D Minor and the one in G Minor; the B Flat and the A Flat Intermezzi and the Rhapsody in G Minor. An audience, composed very largely of musicians, followed every note eagerly.

In his final group Mr. Hutcheson showed his grasp of modernism. He played three Debussy pieces, the "Jardins sous la pluie," "La Soirée dans Granade" and "Les collines d'Anacapri," with an appreciation of the delicate nuances of the music and a delight in its subtleties. The final numbers of his program were different in their appeal. The Alkan Etude in Perpetual Motion was a tour de force and the Strauss-Tausig Valse-Caprice, "Nachtfalter," an insistent reminder of the existence of pronounced rhythm and gentle lyricism.

H. M.

## New York Trio Plays Novelties

A feature of the second concert of the season by the New York Trio, in Aeolian Hall on Friday evening of last week, was the first presentation anywhere of three Nocturnes by Ernest Bloch, works still in manuscript. These represented, it seemed, a less belligerent manner of the Swiss-American modernist, being slight pieces indeed and possessed of elements that might easily appeal to most conservative tastes.

The first, an Andante, exploited in its opening measures a sustained high tone on the violin, with the piano and cello presently entering to sing acrid but subdued themes, with the barest trace of "modern" harmonic methods. It ended with a sustained dying tone on the strings. The second piece, Andante quieto, proved the most popular with the audience and was repeated at the end of the number. The cello gives out a melodious, albeit somewhat conventional theme, which later is elaborated by the muted violin—a hauntingly tender mood being created by the interplay of the instruments. The last piece, labelled "Tempestoso," is the most rebellious of the three—a somewhat eccentric composition, with tremolo effects for piano and cello, and liberal use of cacophony. The

only note of passion in the brief genre pieces is sounded midway in this movement.

The performance of the Trio—which included, as at the previous concert this season, Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist—was of considerable virtuoso effect in the Bloch pieces. The program included also Beethoven's Trio in D Major, Op. 70, No. 1, which was very smoothly played. The concluding number was Mendelssohn's Trio in D Minor, Op. 49, which sounded sadly out-moded, though it is written with the facile mastery peculiar to this composer. The second section, Andante con moto tranquillo, was not without suave charm, as played by the excellent organization, which counts precision and tonal appeal among its conspicuous merits.

R. M. K.

## Mr. Huberman Says Farewell

Bronislaw Huberman, violinist, made his farewell appearance this season in Carnegie Hall on the evening of March 21, with Siegfried Schultze at the piano. Mr. Huberman played Brahms' Sonata in A, Op. 100; Saint-Saëns' B Minor Con-

[Continued on page 29]

## "Histoire du Soldat", Curious Score by Stravinsky, Has Its American Première

**T**HE League of Composers, at its third and last concert of the season at the Klaw Theater last Sunday evening, presented a program of novelties of which the chief was Igor Stravinsky's much discussed "L'Histoire du Soldat." The other "first times" were Alexander Tansman's String Quartet, a "Rhapsodie Nègre" by Francis Poulenc for baritone, two violins, viola, flute, cello and clarinet; Nicolas Miascovsky's Third Piano Sonata, two songs from Tagore's "Gardener" by Franco Alfano, and Michael Gniessen's song, "The Dead Princess." The program was completed with a brace of songs by Tommassini entitled "The Veil Moves" and "The Absent One."

Of recent days New York has been casting aside its prim and cool conventionality in the presence of a new work by the arch-modern of Muscovy. For some reason (perhaps no very obscure one) there was no popular uprising, nor were there hoarse shouts of ecstasy after this latest Stravinsky première. This may be attributable to the fact that the "Histoire du Soldat" is neither a profoundly interesting nor a particularly sensational work. It is a satirical fantasy, conceived originally as a kind of pantomime to be given by a few characters and a reader. Last Sunday it was performed as a suite, by a small ensemble led by Chalmers Clifton.

The argument of "L'Histoire" is rather nonsensical. There is no space to rehearse it in full. It must suffice to say that it concerns the adventures—worldly, spiritual, and amorous—of one Joseph, a wandering trooper, who meets our ubiquitous friend the Devil. There are sundry compacts and episodes in which a violin and a princess are concerned; and the gentleman of the red robe comes off the victor after leading Joseph a merry song and dance. Joseph appears to have had a good time of it, but after consuming the mess of pottage, like you and me he mourns his bartered birthright.

There were seven movements in the suite played on Sunday: "Marche du Soldat," "Au Bord du Ruisseau," "Marche Royale," "Petit Concert," "Tango, Valse, Ragtime," "Grand Choral" and "Danse du Diable." Each was in the characteristic later manner of the composer of "Le Sacre"; but the blazing imagination, the sweeping brio and rhythmic gusto that made memorable the rite of ancient Russia were lamentably absent from this score. Played—and very expertly—by a tiny ensemble consisting of a violin, clarinet, bassoon, cornet, trombone, double bass and percus-

sion, the music, in spite of its high humor and cleverness, sounded rather trivial and forced. Such music may be amusing for a quarter of an hour, it may even be stimulating in the way that cayenne and pimiento are stimulating; it is an irritant; but music should be more than this. One longed for a few healthy, old-fashioned triads; for pure natural sonority rather than this inverted type; for the real in place of the artificial. A choral is a goodly thing (as Meister Bach knew in his day and generation), but for Stravinsky it apparently means merely a capital subject for parody. There are doubtless worse things to listen to than a dis-harmonized (to coin a term) choral, but one feels no urge to assist at their performance. The Tango, Valse, and Ragtime were enormously clever in their way; dances with all the natural sap extracted and a curious elixir supplied in its place. In short, the "Histoire" is a grotesquerie, which will please those who like it and bore other mortals.

It was, as has been said, played with remarkable skill and adroitness by the artists, and Mr. Clifton, who literally had his hands full shifting his downbeats with every other bar, accomplished his part with notable excellence. The work excited a few titters here and there—it was, of course, intended to—and, at the close, cordial applause.

## A New Sonata by Miascovsky

The other music heard was, for the most part, without particular importance. M. Miascovsky's piano sonata, which was played with fine fire and technical precision by Nadia Reisenberg, was the most attractive and significant item on the list. But does a "sonata" by another name sound as sweet? In these advanced days composers write a work in one movement and call it a sonata, forgetting that the accepted form requires an allegro, adagio and finale. Of course, a name is of little importance, yet there are certain heritages from the classics which we prefer to regard as inviolate.

The Tansman string quartet is pallid music, tentatively modern in idiom, without deep or moving ideas. It was played with extreme polish by the Lenox Quartet. Francis Poulenc's "Rhapsodie Nègre" Suite is genuinely interesting at times; it has color and cleverness and is brilliantly scored. Boris Saslavsky sang the curious and monotonous, but effective, "Honoloulou" solo with excellent artistry.

Lucilla De Vescovi was the vocal artist in the songs of Alfano, Gniessen and Tommassini. She did well by them, singing each with fine sincerity and understanding. They are all well-made pieces, not greatly interesting technically or musically. The Tommassini songs were the most engrossing. Leroy Shield played the piano parts in these and the other program numbers with remarkable brilliance and penetration. His aid was invaluable.

BERNARD ROGERS.

## New York Concerts and Recitals

[Continued from page 28]

certainly gave the first performance of "Baal Shem," Three Pictures of Chasidic Life, by Ernest Bloch; Tchaikovsky's "Sérénade Mélancholique" and Sarasate's "Carmen" Fantasy.

Throughout the program Mr. Huberman's playing was dignified and musicianly. The Brahms was particularly satisfactory, and he even invested the tawdry concerto with something very like interest. The Bloch pieces are short and require more than one hearing to appreciate their significance. At first hearing they sounded melodious and less radical than Mr. Bloch frequently is. Mr. Huberman's fine playing of them undoubtedly did the works full justice. The Tchaikovsky number was a good bit of cantabile and the "Carmen" brilliant technically. The audience was large and very lavish in applause. J. A. H.

### Marjorie Meyer in Début

Marjorie Meyer, soprano, made her recital début in Aeolian Hall on the afternoon of March 17, with Frederic Persson at the piano. Miss Meyer began her program with a group in English, an old song, "Oh! Willow," by an unknown composer; one by Mendelssohn and two quasi American-Indian songs by Arthur Bliss. The second group was in French and Russian, the third in German and the final one was composed of songs by American composers.

Miss Meyer's voice is of small volume, but very well produced. Her high notes were particularly well negotiated. Added to this, her diction in all the languages in which she sang was clear and her pronunciation good. Bliss' "The Hare" was particularly well liked by the audience, and the two songs in Russian by Tchaikovsky and Rachmaninoff were interesting. Schumann's "Mondnacht" (which must have been sung at least a million times this season) was a fine piece of legato and showed off admirably Miss Meyer's ability in piano singing. Wint-ter Watts' "The White Rose" and "Stresa"—the latter from the Suite "Vignettes of Italy"—were both much applauded. J. A. H.

### Friedberg-Polk Recital

Carl Friedberg, pianist, and Rudolph Polk, violinist, presented a program at once diversified and deeply musical in substance at their joint recital in the Town Hall on Monday evening of last week. It began with Ernest Bloch's remarkable violin and piano sonata, included a group of solos for both artists and closed with Beethoven's beautiful duet Sonata in F. The program was as engagingly played as it was interesting.

Ernest Bloch's music, after a considerable period of comparative neglect, is being heard with some frequency of late in New York's concert-rooms. It is high time. Mr. Bloch is one of the masters of contemporary creative music, and he has written a very great deal that deserves hearing and rehearing. Not all of his recent output is of equal merit; he seems more at home in the larger forms, where in his muse finds room and impulse for exercise, than in miniatures such as have lately come from his pen.

The violin sonata is authentic Bloch; strange, powerful and original music, music of a disturbed yet vigorous, eloquent soul. It makes cruel demands upon the interpreters, not alone on the technical side, but in an emotional sense. These demands Mr. Friedberg and Mr. Polk surmounted with success. If Mr. Polk's tone was not consistently resonant enough to piece the full and brilliant tone-fabric woven by the piano, it was not often his fault. For, intimately as Mr. Bloch understands the violin and its idiom, and fine as are his taste and training, he has in this sonata permitted the piano at times to overbalance the violin and drown out its more delicate timbre. On the whole, Mr. Polk did well in his exacting task. Mr. Friedberg played like the master that he is, bringing profound musicianship, brilliant technique and enthusiasm to his interpretation. The artists were roundly applauded after each movement.

Later Mr. Polk played with sensitivity and charm Beethoven's Romance in F, a Haydn Menuet arranged by Friedberg and a Mozart Rondo in Kreisler's arrangement. Waldemar Liachowsky lent valuable aid at the piano. Mr.

Friedberg's solos were all by Schubert, comprising three "Moments Musicaux" and the Rondo in D, Op. 53. The Beethoven Sonata in F again brought both artists to the platform, closing the program most agreeably. B. R.

### Victoria Boshko

Victoria Boshko's piano recitals are something of an annual institution in New York, and on Monday evening of last week the young artist reappeared in Aeolian Hall and again gave pleasure to an audience of considerable proportions. Miss Boshko is an accomplished pianist, one whose equipment unites in goodly measure musicianly understanding and a brilliant technique. Last week she played a trying program comprising the "Appassionata" of Beethoven, seven contrasted works of Chopin and a group by Kreisler-Rachmaninoff, Vogrich, Liszt and a piece by herself called "Ukraine." There was much individual charm in her playing of the Beethoven opus and fluency, power and tonal warmth in three preludes by Chopin and in the other works from the Polish composer's pen. The Kreisler "Liebesleid" in its piano version delighted the audience, as did Miss Boshko's own piece, a characteristic morceau of Russian flavor. The Vogrich Staccato Caprice and Liszt's Fourteenth Rhapsody brought the printed program to an exhilarating conclusion. A. T.

### Mr. Goldstein Plays Moderns

Jerome Goldstein's third and last violin sonata recital, devoted to the modernists, was given on Tuesday morning of last week before an audience which listened to the music and to Mr. Goldstein's brief prefatory comments with every sign of interest. Mr. Goldstein is a staunch champion of the exponents of modernism and ultra-modernism in music and he does them a very real and valuable service by studying their products thoroughly and playing them with fine skill. Last week, with the expert assistance of Rex Tillson at the piano (as worthy a collaborator as any artist could wish for), the violinist presented Darius Milhaud's Second Sonata, Charles E. Ives' Second Sonata (from the manuscript) and Ildebrando Pizzetti's Sonata in A.

Despite the eloquence and polish of

Mr. Goldstein's interpretations, the present writer, for one, found little that was moving or meaningful in the first two sonatas, the only ones he was able to hear. The Milhaud work, which dates from 1917, is dry, generally devoid of beauty and profundity, skillfully enough made, but without heat or originality. Darius Milhaud may be a great man—it is just barely possible—but some of us, who demand that our music bear the stamp of a vital and vivid personality, think otherwise.

The Ives score, which is the work of a comparatively little-known American composer, seemed on a first hearing to be thoroughly unimportant. Mr. Ives some years ago published some sonatas, together with a slender volume of accompanying essays. Among the directions for performing his music at that time, if memory does not err, was the employment of a bit of lumber some eighteen inches long, which was to be placed upon the keyboard in the interests of sonority. Happily, there was nothing like this in the violin and piano sonata heard last week. The latter is simply a difficult work (difficult both for performers and listeners), inspired by three phases of native rural life. Mr. Goldstein described it as embodying the "transcendental idea of the Concord group, shot through with modern ideas." Perhaps it is. Certainly it is a work of a man who knows his métier. The rhythms are attractive, although rather artificial, particularly those of the second movement, "In the Barn," a kind of complicated and tricky dance. The work as a whole, however, is far from impressive on the emotional side. B. R.

### The Sinsheimer Quartet

The Sinsheimer Quartet enlisted the aid of two assisting artists in its last concert in the Wurlitzer Auditorium on the evening of March 18. George Serulnic, viola player, occupied the fifth chair in a performance of Dvorak's Quintet, and Eugene Moses, cellist, and Mr. Serulnic joined the quartet in Brahms' Sextet, Op. 18. The quartet, which is composed of Bernard Sinsheimer and Karl Kraeuter, violinists; Samuel Stillman, viola-player, and Percy Such, cellist, was heard in Haydn's Quartet in D,

[Continued on page 37]

# Marjorie MEYER

SOPRANO

Acclaimed in New York Recital  
Aeolian Hall—March 17, 1924

### What the critics said:

"Marjorie Meyer offered an unbackneyed program of songs, her list including two by Arthur Bliss, the old English 'Willow,' a group in French and Russian, a lieder group and songs by Carpenter, Hadley, Homer and Watts. Her singing revealed very good phrasing."

DEEMS TAYLOR, *New York World*, March 18, 1924.

"Miss Meyer sang with taste and intelligence. Koechlin's 'Si tu le veau' had a smooth, expressive performance."

F. D. PERKINS, *New York Tribune*, March 18, 1924.

"Her singing disclosed a voice of good lyric quality. She demonstrated clearly that she was musical and possessed artistic taste."

*New York Herald*, March 18, 1924.

"Her songs were well chosen and constituted a very considerable test of technique and diction. Miss Meyer sang with pleasing simplicity and sincerity of intention. She had an audience of good size, which recalled her and sent her many flowers as tokens of appreciation."

OLIN DOWNES, *New York Times*, March 18, 1924.

"Marjorie Meyer, soprano, was heard in a successful song recital in Aeolian Hall. She sang works in Russian, German, French and English with considerable taste and ability."

GRENA BENNETT, *New York American*, March 18, 1924.

"A pleasing voice of high soprano caliber, she showed equal finish in lyrics of

Fourdrain, Dalcroze and Koechlin. Further proof of her versatility Miss Meyer gave in two Russian numbers sung in the original and a group of lieder by Beethoven, Schumann and Marx."

*New York Sun and Globe*, March 18, 1924.

"The talents of this sympathetic young singer are unusually well calculated to give pleasure. Her high soprano voice, which was reproduced with especial lightness and freedom, is of unusually agreeable timbre, her art of song is considerably developed and the word was usually colored with intelligence and emotion."

MAURICE HALPERSON, *New York Staatszeitung*, March 19, 1924.



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## CHICAGO SYMPHONY PLAYS GLIERE WORK

Musical Description of Exploits of Ilia Mourometz  
Revived by Stock

CHICAGO, March 22.—Glière's Symphony in B Minor, known as the "Ilia Mourometz" Symphony, because it is concerned with the legendary exploits of Ilia Mourometz Sviatagor, was given by the Chicago Symphony at this week's brace of concerts in Orchestra Hall, Friday afternoon and this evening. It has been absent from the repertoire since it was first produced in America, three years ago.

The symphony spreads a gorgeous Russian tapestry in a French and Russian style, for the composer's fancy has undeniably been touched by Debussy. The music is gigantic, and exploits all the vast resources of the modern orchestra. Interesting indeed are the program notes that go with the music, of *Solovet*, the brigand who whistled like a nightingale and uttered ferocious cries; who smote the white breast of his opponent with a blow that sent him above the great trees of the forest.

There was no soloist, the program consisting of three numbers only. John Alden Carpenter's straightforward and well-written "Pilgrim's Vision" opened the program, and was followed by two movements from a symphony by Adolf Brune, written twenty years ago, a scholarly work uninfluenced by the modern harmonic tendencies which were beginning to make themselves felt when the music was composed.

### QUARTET ENDS SERIES

Gordon Ensemble Plays Works by Brahms and Beethoven

CHICAGO, March 22.—The last concert of this season's series by the Gordon String Quartet, in Orchestra Hotel foyer on Wednesday afternoon, proved a delightful musical treat. The organization, recruited from the ranks of the Chicago Symphony, has attained a finely balanced ensemble. Remarkable flexibility of tone was achieved in this concert, and the aggressive vitality of the first violin was warmly seconded by the viola and the warm, smooth tones of the cello.

The program consisted of Brahms' Op. 51, No. 2, and Beethoven's Op. 59, No. 3. Brahms no longer has terrors for either players or listeners, and the freedom and imaginative daring with which the quartet was played made it sound delightfully warm and inspired.

Tamara Steckiewicz for Chicago Opera

CHICAGO, March 22.—Tamara Steckiewicz, mezzo-soprano, has signed a new contract with the Chicago Civic Opera calling for several appearances next season. She made her American debut last winter as a member of the Chicago organization, singing *Prince Feodor* in "Boris Godounoff." She also sang this rôle on the coast-to-coast tour of the company which ended this week.

Madrigal Club Sings Prize Song

CHICAGO, March 22.—The Chicago Madrigal Club, D. A. Clippinger conducting, sang Frances McCollin's madrigal, "What Care I?" at its concert in Kimball Hall last Thursday night. This song,

set to the well known poem, "Shall I, wasting in despair, die because a woman's fair?" was the prize-winning madrigal which won the W. W. Kimball award for 1923. The work is melodic, smoothly written, without, however, a

great deal of distinction. Under Mr. Clippinger's skillful guidance the club made its customary pleasing impression. Glenn Drake sang a group of songs by Purcell, Balfe and Bishop very tastefully.

## CROWD WELCOMES NEW YORK SYMPHONY

Damrosch Forces Carry Out Successful Invasion of Mid-West Field

CHICAGO, March 22.—A cordial audience applauded Walter Damrosch and the New York Symphony at its concert in Orchestra Hall on Sunday afternoon. It was an audience that filled every available seat, and showed its appreciation of the fine work of the visiting orchestra.

The New York Symphony showed itself a fine body of players. The pianissimo passages were indeed exquisite. The tone of the strings was warm and pure and of beautiful texture, though not brilliant. The first flautist

is a great artist, for rarely has such pure and mellow tone been heard here as he produced. The tonal proportions of the ensemble were well balanced.

In the César Franck Symphony Mr. Damrosch and his men achieved fine emphasis in the dramatic moments, and gave emotional sweep to the work as well as achieving delicate wistfulness in the lovely second movement. The melodic line was never blurred or obscured.

Stravinsky's "Song of the Nightingale," played here several weeks ago by the Chicago Symphony, sounded imaginative and colorful, despite its annoying dissonances. Other works on the program were the Prelude to "Die Meistersinger" and excerpts from the "Venetian Convent" ballet of Casella.

F. W.

### GURDJIEFF DANCERS AMAZE

Institute Pupils Demonstrate Sacred Art of the East

CHICAGO, March 22.—Pupils of the Gurdjieff Institute for the Harmonious Development of Man, formerly of Moscow, and now of Fontainebleau, France, gave an amazing and inspiring exhibition of ancient sacred art in Orchestra Hall on Friday night.

The rhythm of movement and music was perfect, and the terpsichorean display has never been even remotely approached by any organization of dancers seen in Chicago. Whirling dervishes might well envy the pupils of this institute, who performed revolutions that actually seemed beyond the limits of human endurance.

The purpose underlying the dances (the purpose expressed in the name of the institute, for the beauty of the spectacle itself requires neither explanation nor apology) was not understood by many, if indeed by any, among the spectators, but all were thrilled and delighted at the intricacies of the dance, the variations and insistent rhythms of the mystic seven, expressed in combinations of bodily movements, and the ritual movements and esoteric rites of the East.

Heniot Levy Club Gives Program

CHICAGO, March 22.—The Heniot Levy Club met last Sunday in the Clippinger Studios, Kimball Building. Almeda Jones of the Civic String Quartet gave some very fine violin numbers, accompanied by Esther Hawkins. Piano works were played by Francisco Santiago, Mrs. Holland and Florence Hutton.

Child Pianist Has Success

CHICAGO, March 22.—Mildred Waldman, a pianist eight years of age, gave an interesting recital in the Studebaker Theater on Sunday afternoon to a capacity house and showed herself very precocious in her handling of more than a score of compositions.

Culture Club Honors Sopkin

CHICAGO, March 15.—The Chicago Culture Club gave a dinner at the Auditorium Hotel Sunday night in honor of Abraham Sopkin, young violinist, who recently returned from Europe and made a deep impression in recital here in Orchestra Hall.

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## DUSHKIN DEBUT IS RECITAL FEATURE

Violinist Impresses in Admirable Program — Young Artists Heard

CHICAGO, March 22.—Samuel Dushkin, violinist, gave his first Chicago recital on Tuesday night in Orchestra Hall, and proved his right to a place among the growing coterie of great violinists. His tone, though not as broad as that of some of the Russian prodigies, is delicate and supple, big when there is need for big-ness, and exquisitely graceful when a lovely melody is to be played.

The violinist was warmly welcomed, and gave a group of very interesting novelties. Among these were the "Nocturne" by Lili Boulanger, a Russian dance by Blair Fairchild, and two south Arabian Jewish melodies arranged by Paul Kirman. Samuel Chotzinoff was accompanist and did his part of the program with artistic capability.

Lulu Giesecke, violinist, played in recital at Kimball Hall on Tuesday night with sure, strong fingers and sustained tone of rich quality.

Jennie Vinje, soprano, gave a costume recital of Scandinavian songs in Lyon and Healy Hall on Monday night, and pleased in a long program of works by Ole Bull, Kjerulf, Alnaes, Grieg and Peterson Berger. Lucille Stevenson was an admirable accompanist.

Vierlyn Clough, pianist, and David Reese, tenor, opened the Young American Artists' series of recitals on Thursday night in Fine Arts Recital Hall. Miss Clough has a gift for Schumann, a gift rare among young pianists, and she gracefully defined the musical phrases in a program of Schumann and Chopin music. Mr. Reese disclosed a virile tenor voice, ample in range and rather brilliant in timbre.

Fortnight of Pavlova Ballet Ends

CHICAGO, March 22.—The two weeks' engagement of Anna Pavlova and her Ballet Russe at the Auditorium Theater came to a brilliant end on Sunday afternoon with performances of "A Polish Wedding," "Amarilla" and divertissements. The delightful "Harlequin's Serenade" had to be repeated by Mme. Pavlova and her dancing partner, Laurent Novikoff, before the spectators would allow the program to continue.

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Edward Collins Impresses in Piano Recital

CHICAGO, March 22.—Edward Collins, pianist, played in recital on Sunday afternoon before a capacity audience in the Playhouse. Heard by this reviewer in the Beethoven Sonata in C, Op. 2, No. 3, and a familiar group of Chopin numbers, he showed technical brilliancy and excellent taste, playing the music as if it were a joy and thereby giving much pleasure to his hearers.

Amy Dorith Sings in Wicker Park

CHICAGO, March 22.—Amy Dorith, coloratura soprano, sang at Wicker Park Theater on Monday, Tuesday and Wednesday of last week and was well received. She sang the Bach-Gounod "Ave Maria," Fauré's "Palms," Nevins' "Rosary" and Stephen Adams' "Holy City." On Thursday afternoon Miss Dorith sang for the Daughters of the South at the Chicago Historical Society.

Cook Appears at Afternoon Concerts

CHICAGO, March 22.—Dwight Edrus Cook, tenor, sang in the Lyon & Healy recital hall series of afternoon concerts during the week of March 10-15. His program consisted of "Love Eternal" from Cadman's "Shanewis" and songs by Beethoven, Chadwick, Stickles, Andrews, Curran and Kramer.

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## In Chicago Studios

Chicago, March 22.

### CHICAGO MUSICAL COLLEGE

The school of opera, under Edoardo Sacerdote's direction, gave Cadman's "Shanewis" and the second and fourth acts of Verdi's "Aida" at the Central Theater on Sunday afternoon. Cora Edwards, vocal pupil of Burton Thatcher, and piano student of Elena DeMarco, has been engaged for a Mutual-Morgan Chautauqua tour this summer. Lilly Suellman, harp pupil of Miss DeMarco, played last week in concerts at South Bend, Ind., and Desplaines, Ill. Inez Bringgold, of the faculty, was soloist at the concert given by the Service Club in the First Methodist Church at Evans-ton on Wednesday. Burton Thatcher, of the faculty, has returned from a concert tour of the South.

### AMERICAN CONSERVATORY

Advanced pupils of Allen Spencer and E. Warren K. Howe, gave an excellent account of themselves at their public appearance at Kimball Hall last Saturday. Their program included piano and vocal numbers of the higher type, and considerable technical demands were met with obvious ease. Jacques Gordon, of the faculty, has appeared in violin recitals recently in various cities of Indiana, Michigan and Wisconsin. The Muenzer Trio gave a series of trio evenings before the members of the City Club and a concert at Benton Harbor, Mich. Lulu Giesecke, from the Herbert Butler studio, proved herself an accomplished violinist at her recital in Kimball Hall Tuesday evening.

### BUSH CONSERVATORY

Ebba Fredericksen, violinist, pupil of Richard Czerwonky, and Goldye Levin, soprano, sang on Thursday night at the Hotel Belden at the Forty-sixth annual luncheon of the Altenheim. The announcement of the annual summer session of the conservatory indicates that a series of artist concerts and recitals will be a feature of great value to students. There will be normal courses and round table discussions for teachers. The scholarships, free with artist teachers, give advantages to talented and deserving students. The Swedish Choral Society and the Sunday Evening Club will join forces under the baton of Edgar Nelson for the Gustaf Holmquist Memorial concert at Orchestra Hall on May 6. Louis Kreidler, baritone, formerly of the Chicago, Metropolitan and Ravinia Opera companies, has joined the faculty of Bush Conservatory, and will begin his teaching at the school during the summer term. At the beginning of the fall term two other artists will join the school's teaching staff. They are Emerson Abernethy, English baritone, and Elsie Alexander (Mrs. Abernethy), noted pianist.

### DADDI STUDIOS

Mary Powelankey, soprano, pupil of Francesco Daddi, sang "One Fine Day" from "Madama Butterfly" and Musetta's Waltz Song from "Bohème" at a recital in the Fine Arts Building on Thursday.

### REUTER STUDIOS

After an absence of two years, Rudolph Reuter will hold a master class in piano playing at the Fine Arts Building this coming summer, from June 9 to July 26. He has been meeting with marked success in Europe, both as pianist and teacher.

### ELLEN KINSMAN MANN STUDIO

Blanche Snyder, soprano, has been engaged as soloist for the State convention of the Missouri Federation of Music Clubs, to be held in Lexington April 3, 4 and 5. She is teaching in Canton, Ill., where she recently sang at a luncheon of the Kiwanis Club. Franklin Kidd, tenor, presented the entire program at

the Sunday afternoon musicale held at the Y. M. C. A. Hotel on Feb. 24. Louise Bourman, soprano, sang a group of songs at the John Marshall High School last Sunday. She also directed the McKenzie Glee Club in a group of songs.

### TREVISAN JOINS FACULTY OF BUSH CONSERVATORY

Baritone of Chicago Civic Opera Will Start Opera School at that Institution

CHICAGO, March 22.—Vittorio Trevisan, baritone of the Chicago Civic Opera, has been engaged by President Kenneth M. Bradley of Bush Conservatory to establish a school of opera at that school. The announcement of Mr. Trevisan's engagement follows closely upon the news that Arthur Middleton will join the school's teaching staff next summer.

Mr. Trevisan is noted as an exponent of buffo rôles. He is a past master of stage art, and has a repertoire of 150 parts. Among his successful pupils are Mary McCormic and Frances Paperte of the Chicago Opera and Gaetano Viviani and Helen Daniels, who are now appearing in opera in Italy. Many prominent opera singers have coached with him.

Mr. Trevisan will commence his teaching at Bush Conservatory during the summer school, which starts, June 25, and will continue thereafter during the regular season.

### Ohio University Glee Club Wins in State Intercollegiate Contest

COLUMBUS, OHIO, March 22.—The Ohio University Glee Club carried off first honors in the State Intercollegiate Glee Club contest held in Memorial Hall on March 15, and was awarded the cup offered by the Columbus Dispatch. Second honors went to Ohio Wesleyan. Other colleges represented were Dennison, Wittenberg, Muskingum, Capital and Bluffton. The judges were Charles N. Boyd and Will Earhart, both of Pittsburgh, and Edwin Arthur Kraft of Cleveland.

### Drake University Students Perform "The Mikado"

DES MOINES, IOWA, March 24.—The Drake University Operatic Society, under the baton of Holmes Cowper, gave an excellent performance of "The Mikado" in the University Auditorium on March 25. The cast included Paul Ray in the title rôle, Clifford Bloom as Nanki-Poo, Joseph Gifford as Ko-Ko, Myrtle Williams as Yum-Yum, Marion Speer as Katisha, Ila Harris as Pitti-Sing, Isabel Vandermast as Peep-Bo, Raymond Leek as Pooh-Bah and Stewart Watson as Pish-Tush.

### Municipal Band for Mason City

MASON CITY, IOWA, March 22.—Arrangements were made yesterday by the City Council whereby Mason City will have a municipal band, under the baton of Harry Keeler, conductor of the Chamber of Commerce Glee Club and an experienced band leader. The band will be composed of twenty pieces and will play four concerts a week from June 12 to August 20. It will be financed by a municipal fund provided by a tax levy of a mill and a half, which makes available approximately \$7,000 for the band each year. It is stipulated in the agreement that Mason City musicians are to be given preference for places on the band.

BELLE CALDWELL.

### Kansas City's "Little Symphony" Plays in Fort Leavenworth

FORT LEAVENWORTH, KAN., March 22.—The Little Symphony of Kansas City, Mo., N. De Rubertis, conductor, appeared here recently under the auspices of the Fort Leavenworth Musical Club. An audience which filled the Assembly Hall was very appreciative of the work of the organization.

### Baritone Finds That New Song Literature Is Being Developed in America



Loyal Phillips Shawe, Baritone

CHICAGO, March 22.—"American song today is more and more a composition for voice and piano. Songs used to be like a portrait, built around a central theme, with a little background, represented by the piano. But it is becoming more complex and richer, like a composition in painting, where background, figures and even the ornamentation are all used to develop the painter's idea."

Thus says Loyal Phillips Shawe, baritone and teacher of voice in the school of music at Northwestern University.

"There is an entirely new song literature growing up," says Mr. Shaw. "The accompaniments are much more involved, and a piano virtuoso is needed in concerts as well as a fine singer. The ensemble of voice and piano is considered by the composers, and songs are not merely flights of vocalism accompanied by the piano."

"The songs that are gaining a hold on concert audiences are those with a definite story, for they give the singer the opportunity to paint pictures with his voice. He has the chance to make the audience see the picture as he himself sees it."

"Knocking a high note over the fence is not singing, and singers cannot hope to attain great artistic success if that is all they can do. It takes much time and patience to build up a program, but by mulling over the great mass of songs being put out one can select excellently."

"I have found it a good thing to mix a program, using classics and modern works and interspersing these with songs and melodies that tell stories which the average listener can understand."

"As for the enunciation, that is simply a matter of singing English as one speaks it. Too many of us maltreat English. The language is too near us for us to appreciate its wonders, and in ordinary speech we slur its beauties and mangle the words. Proper enunciation is merely a matter of fitting the voice to the words instead of trying to fit the words to the voice."

### Des Moines Welcomes Kreisler

DES MOINES, IOWA, March 22.—Fritz Kreisler gave an attractive recital before a large audience in the Coliseum recently and was greeted with enthusiasm. Carl Lamson was at the piano. George F. Ogden was the local manager of the recital.

HOLMES COWPER.

### TWO ORCHESTRAS ON MILWAUKEE'S LIST

Damrosch Forces and Chicago Symphony on Visits—Dupré Plays Organ

By C. O. Skinrood

MILWAUKEE, March 22.—Upward of 5000 music-lovers of Milwaukee attended the three major concerts given here in the last week. Some 1700 heard the New York Symphony at the Pabst Theater on March 15; about the same number attended the Chicago Symphony at the Pabst on March 17, and 1200 heard Marcel Dupré's organ recital at Temple Emanuel on March 18. The New York Symphony appeared here under Marion Andrews' auspices and the Stock forces under Margaret Rice.

Milwaukee has heard little of the New York Symphony in recent years, consequently there was much expectancy about the visit. The musicians piloted by Walter Damrosch play with a warm vitality, a rush of enthusiasm and a marked sense of contrasts. The program included the sixth Tchaikovsky Symphony, Stravinsky's "Nightingale," a Wagner excerpt and Casella's "Venetian Convent" Suite. Needless to say, Mr. Damrosch has many warm friends here and he received many recalls.

The Chicago Symphony was interesting primarily because it gave an opportunity to hear Gilbert Ross, violinist and a pupil of Leopold Auer. Mr. Ross' special appearance was of interest to Milwaukee because his father is Prof. E. A. Ross, sociologist at the University of Wisconsin for many years. The young violinist has considerable power. He plays with assurance and poise, with beautiful tone, with imagination. He was given a hearty reception after his performance of a movement from the Tchaikovsky Concerto, and he played a Bach unaccompanied number as an encore. Mr. Stock's big work was the Brahms C Minor Symphony.

Marcel Dupré played with an astonishing degree of virtuosity to Milwaukeeans, who hear few of the world's great organists. Mr. Dupré clearly understands every resource of the instrument and makes it yield music of infinite variety. He played Bach, Schumann and his own compositions, as well as many other standard organ writers, and closed with an improvisation on six themes furnished by Milwaukee organists.

A Milwaukee Art Institute Sunday matinee was given on March 16 with Howard O. Stein and Olivia Zummach in piano numbers and Mildred Brainerd in songs. Another program was given the same afternoon by Marion Roberts, pianist; Stella Roberts, violinist, and Adele Strohmeier, mezzo-soprano.

Mrs. Georgia Hall Quick, pianist, has been appointed district president by the National Federation of Music Clubs. Her district, known as the "central," includes Wisconsin, Illinois, Iowa and Nebraska.

Margaret Haas, known on the stage as Margot Hayes, has returned to Milwaukee after a concert tour. She has coached with Vittorio Trevisan and Isaac Van Grove in Chicago and expects shortly to go to Europe to continue her studies.

The Badger Opera Association has just celebrated its fifth anniversary with a little ceremony at which a watch was given to the conductor, Beecher C. Burton. Officers named for the coming year are: John Goetsch, president; Arthur Busse, vice-president; Lucile Snyderworth, secretary; Irene Weber, treasurer; Lynda Mueller, librarian.

Ernst von Dohnanyi, pianist, will be the guest soloist at the Metropolitan Opera's Sunday Night Concert on April 6.

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## STRING QUARTET IN MINNEAPOLIS DEBUT

Breeskin Heads New Ensemble  
—Loesser Soloist with  
Symphony

By H. K. Zupfinger

MINNEAPOLIS, March 22.—The Minneapolis String Quartet made its initial public appearance at the recital hall of MacPhail School, assisted by Harrison Wall Johnson, pianist, on March 14. The members of the quartet are Elias Breeskin, first violin; E. Joseph Shadwick, second violin; Paul Lemay, viola, and Engelbert Roentgen, 'cello. The players, though they have been rehearsing for only a few months, presented an ensemble of exceptional smoothness and exhibited a musicianship altogether excellent.

Arthur Loesser, pianist, was the soloist at the concert of the Minneapolis Symphony on March 9 in Saint-Saëns' Concerto in C Minor. Other numbers on the program were Beethoven's Seventh Symphony in A Minor and Boieldieu's "Dame Blanche" Overture.

Mrs. Emerson R. Harris, contralto; Mary Isabel Jackson, violinist, and Mr.

and Mrs. James A. Bliss, pianists, gave an interesting program at the State Theater under the auspices of the Thursday Musical on March 13. Variations on the air, "Johnny Comes Marching Home," were of special interest. These were written by Mr. Bliss and were played from manuscript. They proved extremely interesting.

The department of music at the University of Minnesota presented in concert form two acts from Verdi's "Aida." Chorus, orchestra and soloists all came from the University and included students and instructors who gave a fully satisfactory performance under the leadership of Earl Killeen. The soloists were Suzanne Torres-Rioseco, Hilda Greenfield, Earl Fischer, Charles Cutts, Howard Laramy, Otto Zelner, Carlton Neville and Mildred Perkins. An audience which almost completely filled the armory was demonstrative in its approval.

### PROVIDENCE CLUBS ACTIVE

Local Artists Share Interest with  
Visitors in Week's Events

PROVIDENCE, R. I., March 22.—Efrem Zimbalist, violinist, appeared in recital, with Emanuel Bay at the piano, at Albee Theater on March 2, under the local management of Albert M. Steinert. Mr. Zimbalist's program included the Mendelssohn Concerto, superbly played, and his own Fantasy on Rimsky-Korsakoff's "Coq d'Or."

John Powell, pianist, gave a recital in Memorial Hall on March 7, and was warmly greeted in an artistic program. The recital was part of the course organized by the Rhode Island Federation of Music Clubs.

In the monthly musicale of the Chopin Club at the Providence-Biltmore—the president, Mrs. Edgar J. Lownes, in the chair—a feature of the program was the singing of a group of Old English songs by Helen Bissell Pettis in colonial costume. Songs sung by Helen Shepard Udell and piano solos played by Mildred Mathewson were also interesting.

The Monday Morning Musical Club heard an attractive program of songs and piano and violin solos at a recent meeting. Mrs. Harold J. Gross is president of this club.

An interesting musicale was given by the Chaminade Club, Mrs. Dexter T. Knight, president, in Froebel Hall, when piano numbers were played by Louise Cartier and Mrs. Hope Whittier Anderson, and songs were sung by Mrs. Helen Warren Herreshoff.

N. BISSELL PETTIS.

### ALBANY CLUBS BUSY

Local Musicians Organize Recent Attractive Concerts

ALBANY, N. Y., March 22.—A program of Schumann and Brahms compositions was given by the Monday Musical Club recently at the Historical Society building. The chorus was heard in several numbers and the soloists were Phemia Paul, soprano; Mrs. G. Ernest Fisher, contralto; Mrs. Theodore Uhl and Mrs. Lucien Ades, pianists, and Ruth Woodin, violinist. Edna Van Voorhis, publicity chairman of the New York State Federation of Music Clubs, gave an address.

The Chiaro Club of the Albany Academy gave a concert on March 14, assisted by Grace H. Held, soprano; Marvin J. Roeck, bass; Regina Held, violinist, and Lawrence H. Pike, pianist.

The chorus of 110 voices and the college orchestra were heard on March 14 at the concert given by the Music Association of the State College for Teachers. The concert was directed by Dr. Harold W. Thompson and T. Frederick H. Candlyn, in charge of the music department of the college. The assisting soloists were Zelma Gorman and Thyra Bevier, sopranos; Edna Shafer, contralto; Edward Vines, tenor, and Helen Thompson, pianist. W. A. HOFFMAN.

EASTON, PA.—Music by George B. Nevin made up a program at the First Presbyterian Church recently, and was performed by a double quartet of singers assisted by an instrumental trio composed of Mr. Gordon, Mr. Smith, and Mr. Maddock.

### BANGOR ORCHESTRA PLAYS

Gives Wagner-Tchaikovsky Program—  
Local Organizations Heard

BANGOR, ME., March 22.—The Bangor Symphony, Adelbert Wells Sprague, conductor, presented one of its most interesting programs of the season on March 12, for its fourth Young People's Symphony Concert. Wagner and Tchaikovsky were strong rivals for favor, the program offering the Prize Song from "Die Meistersinger," arranged by Wilhelmj, the Overture to "Tannhäuser," excerpts from the "Casse Noisette" Suite and the Finale of the Fourth Symphony.

The Larghetto Pastorale, "The Angelus," by the Bangor composer, Paul L. Leonard, first played by the orchestra under Mr. Pullen, on Nov. 5, 1919, was also played.

Many local musical organizations appeared on the program of the Bangor Electrical Exposition held at the "Chateau," March 12, 13, 14, among those taking part being the High School Orchestra, Adelbert W. Sprague, conductor; the High School Band, Alton L. Robinson, conductor; the University of Maine Glee Club, Edward Curran, manager; the Classical Trio (instrumental), Allan R. Haycock, director, and the Electrical Exposition Orchestra, H. E. Rice, director. Vaughn Wickett, vocalist, was heard as a soloist. JUNE L. BRIGHT.

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## OPERA FORCES BEGIN CAREER IN ST. LOUIS

Local Artists in "Barber of Seville" and "Traviata"—Symphony Concerts

By Herbert W. Cost

ST. LOUIS, March 22.—The St. Louis Opera Company, organized and managed by M. A. Rossini, a descendant of the famous Italian composer, and himself an opera baritone, made its initial appearance here on March 11 at the Odeon in "The Barber of Seville," of which an excellent performance was given under the baton of Frederick Fisher. Esther Baker, of St. Louis, made her operatic debut as *Rosina*, singing the coloratura music in excellent style. Rogelio Baldrich, guest artist, appeared as *Count Almaviva* with spirit and fine tone quality. Mr. Rossini was an effective *Figaro*, displaying experienced histrionic talent.

Others who contributed to the success of the performance were Ugo Casano, F. Bussalo, B. P. Shilbert, Anna Colina, A. San Juan and F. Sachs. A goodly sized orchestra supported the singers in fine fashion.

"Traviata" was given on the following night, when Helen Stephen Phillips, of St. Louis, appeared as *Violetta*, and Mr. Baldrich as *Alfredo*. Chorus and minor principals were most carefully drilled and the performance brought great credit to Mr. Rossini.

The regular season of the St. Louis Symphony closed with the concerts of March 11 and 12, but unfortunately Joseph Schwarz, the soloist, was attacked by three dogs while out walking that day, and suffered so much from shock that he could not sing in the afternoon. Helen Traubel Carpenter, soprano, agreed to substitute in his place, and received an ovation for her singing of "Dich Theure Halle," from "Tannhäuser." Mrs. Carpenter repeated her success at the second concert, on March 12. The orchestral program, admirably played, comprised Tchaikovsky's "Pathetic" Symphony, the "Flying Dutchman" and "Rienzi" Overtures, and the "Good Friday Spell," from "Parsifal."

Michel Gusikoff, concertmaster, was soloist with the Symphony in the Sunday popular concert on March 9, in Wieniawski's Concerto No. 2, in D Minor, playing expressively and with warm and colorful tone. In a group of two numbers with Mrs. Kriegshaber at the piano, he again aroused admiration. The orchestral numbers included D'Albert's "Improvisator" Overture; Borowski's Fantasy Overture, "Youth"; three Russian pieces by Liadoff, and the "Marche Solennelle" by Tchaikovsky, besides a number of extras.

Ernest Bloch, head of the Cleveland Institute of Music, gave a recital at the John Burroughs School, on March 10,

and was warmly greeted by a large audience.

Music of high standard made an attractive program for the recent monthly meeting of the Musicians' Guild, Esmerelda Berry-Mays and Ethel Knobloch with Mrs. Carl Luyties at the piano, played the Bach Concerto for two Violins, Melody by Gluck and Rondo in D by Mozart. Birdie Hilb, soprano, sang two groups. Ernest Bloch of the Cleveland Institute gave a brief and interesting talk.

Lucile Cook, pianist, pupil of Ottmar Moll, displayed artistic qualities in a recital on March 11. Her program contained compositions by Chopin, Liadoff, Arensky, Brahms, Rachmaninoff, Dohnanyi and Schumann's Concerto in A Minor, with Edith Habig at the second piano. The entire program was played in admirable style and with fine expression.

## SYMPHONY IN TORONTO RECORDS STEADY ADVANCE

Choral Organizations Take Leading Share in Events of Interesting Week

TORONTO, March 21.—The New Symphony, under the leadership of Luigi von Kunits, shows increased efficiency at each appearance. At its concert at Massey Hall on March 4, the orchestra greatly impressed a large audience.

The annual concert of the Eaton Choral Society at Massey Hall on March 8, under the baton of Herbert M. Fletcher, was a notable success. The singing of the chorus was exceptionally good, and the novel entertainment entitled "A Musician's Dream," reproducing a concert given in the period of Louis XVI, was much appreciated. The soloist of the evening was Florence Macbeth, soprano, who appeared in Toronto for the first time, and was warmly applauded by the large audience.

The Toronto Masonic Male Chorus, conducted by Ernest R. Bowles, gave another successful concert in Massey Hall on March 4, and aroused loud applause. The singing of the chorus of eighty-four voices was of conspicuous merit. The program included a repetition of a last year success, Richard Greene's "Italian Salad" in which the solo part was admirably sung by Albert Downing. Sadie Stevenson contributed four excellent solo numbers. The accompanist was Eva Goodman.

An enthusiastic welcome was accorded Ignaz Friedman, pianist, when he appeared in recital at Massey Hall on March 6 under the local management of I. E. Suckling. There was a large audience, and encores were numerous.

In the second concert this season of the Hambourg Trio on March 1, the artists, Geza de Kresz, violin; Reginald Stewart, piano, and Boris Hambourg, cello, were greeted with marked favor. Norah Drewett played Chopin's Fantasia in F Minor in admirable style.

W. J. BRYANS.

## PRESENT FINE NEW ORGAN TO DETROIT

Mr. and Mrs. Murphy, Donors, Honored—Symphony in "Fire Bird" Suite

By Mabel McDonough Furney

DETROIT, March 22.—The new organ in Orchestra Hall was dedicated by Marcel Dupré on March 17. This organ is the gift of Mr. and Mrs. William H. Murphy and is a fine, powerful instrument. Mr. Dupré played four attractive solos and Ossip Gabrilowitsch, conductor of the Detroit Symphony, then presented to Mr. and Mrs. Murphy numerous gifts in silver and gold and quantities of floral offerings from the orchestra, the choir, the executive board and others associated with the president of the Detroit Symphony. Jefferson Webb presented gifts from Mr. and Mrs. Gabrilowitsch.

Mr. Dupré's solos were a Bach Passacaglia, the Scherzo from Widor's Fourth Symphony, "Carillon" by Bourdon and his own variations on an old French Noël, each number displaying new beauties in the organ. The Saint-Saëns Symphony in C Minor impressed upon the audience the beauty of the organ and orchestra combined. Mr. Gabrilowitsch opened the program with a spirited per-

formance of the "Mastersingers" Prelude, a fac-simile autographed copy of which was presented to Mr. Murphy.

Victor Kolar and the Detroit Symphony, in the concert on the afternoon of March 16, repeated by popular request Stravinsky's "Fire Bird" Suite, again played with keen discernment. Albert Harzer, flautist, and Miss Carter, harpist, played a Mozart number, and the program also included the "Freischütz" and "Rienzi" overtures, the "Valse Triste" of Sibelius and the "Rouet d'Omphale" of Saint-Saëns.

Fritz Kreisler, violinist, played to a capacity audience in Orchestra Hall on March 18 in the Philharmonic-Central Concert Course.

Percy Grainger, pianist, was presented in recital by the Civic Music League on March 13 at Arena Gardens. Mr. Grainger's program included the B Minor Sonata of Chopin, played with fine insight; a Bach Prelude and Fugue, two short sonatas by Scarlatti and his own arrangement of the hornpipe from Handel's "Water Music" and numbers by Schumann, Delius and Balakireff. Several encores had to be given.

The Civic League gave its second concert on March 18, when Stefan Kozakewich, Russian baritone; Vivian Jones, a young girl from the piano studio of Francis Mayhew; Elizabeth Ball and the Marian Berdan dancers were the artists.

Ruth St. Denis, Ted Shawn and a company of dancers appeared in Orchestra Hall on March 15 under the direction of Isobel J. Hurst.



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# Symphony Schedule Holds Novelties, Old and New



THE week just past brought less than usual in the way of symphony concerts, yet it was a period rich in interest and marked by several out-of-the-ordinary events. With the New York Symphony, returning from a fortnight's tour, came Walter Damrosch, the regular conductor, who for a time had relinquished the bâton to his "guest," Bruno Walter. Mr. Damrosch's program, made up largely of latter-day French music, was an engaging specimen. It brought, among other things, the New York première of Rimsky-Korsakoff's Piano Concerto. Mr. Mengelberg, leading the Philharmonic, submitted an imported novelty in the form of an Elegy by Rudolf Mengelberg, a relative of the conductor. In some ways the most engrossing item of the week was the contribution of the Friends of Music, which presented, under Mr. Bodanzky's bâton, the noble and moving "Passion According to Saint John" of Bach.

## Damrosch Resumes Bâton

Walter Damrosch, enthusiastically greeted by a large audience on his resumption of the bâton with his New York Symphony, at Aeolian Hall on Sunday afternoon, conducted a brilliant and diversified program, which included César Franck's Symphony in D Minor and the first performance in New York of Rimsky-Korsakoff's Piano Concerto in C Sharp Minor, in which Nadia Reisenberg was the soloist. The concert was also notable for the presence of Marcel Grandjany, harpist, as the soloist in Roger-Ducasse's "Variations Plaisantes," and for the first performance of a "March Américaine," dedicated to Mr. Damrosch by the French composer, Charles Marie Widor.

Franck's Symphony was played with dramatic fervor, the leading motive in the first movement being enunciated with striking clarity and emotional power. Mr. Damrosch imparted an aptly light touch to the graceful second movement, and the jubilant character of the finale was well expressed.

Miss Reisenberg manifested power and resource in the Rimsky-Korsakoff concerto, a work in which two themes are elaborated with great brilliancy, and the climax in the concluding Allegro roused the house to a high pitch of enthusiasm, the pianist being repeatedly recalled. There were also repeated recalls for Mr. Grandjany, who played the Roger-Ducasse work with temperament and decisive style against the background of elusive, shimmering harmonies for the orchestra.

The orchestra revelled in a Pavane by Gabriel Fauré, and the lilting harmonies of the Widor March, the concluding number of the program, promptly caught the fancy of the audience. "The eternal youth of France!" exclaimed Mr. Damrosch when recalled. "Though Widor would not admit it, he was seventy-five years old when he composed this march." P. J. N.

## Méro with the Philharmonic

Mr. Mengelberg's Philharmonic program on Thursday evening of last week had the desirable qualities of variety, novelty and musical substance. The brilliant Hollander has rarely presented a more attractive array of scores. He began with the glorious "Unfinished" of Schubert (which, happily, conductors

never finish presenting), and followed with a Symphonic Elegy by Rudolf Mengelberg, played for the first time in this country. The second half of the program comprised Tchaikovsky's Second Piano Concerto in G Major, Op. 44, the soloist being Yolanda Méro, and Chabrier's superb "España."

Conductor and orchestra gave what was generally a very beautiful and persuasive performance of the "Unfinished," although there were times when more simplicity and less sentimentality would have showed the master-work in a truer light. Tonally it was a really memorable presentation, and the wood-winds quite outdid themselves.

Rudolf Mengelberg, whose music was heard for the first time, is a second cousin of the conductor. Still a young man, his Elegy is one of several scores from his pen, and was first performed at a Concertgebouw concert in Amsterdam, also under Willem Mengelberg's bâton. The program-note described it as a musical lament, written in simple song-form and built on two contrasting themes. It calls for a quite large orchestra, which is employed with commendable skill. The main defect of the work (as of so many other works) is the quality of its thematic material. The ideas are unfortunately undistinguished, and their working-out is overlong and pretentious. A climax of much poignancy is achieved somewhere near the middle of the score, while later on solo 'cello and violin have lyric rôles. Much of the material is reminiscent; Wagner, Puccini, Strauss peep here and there through the measures. A well-made work along conventional lines, it was heartily approved by the audience, and was very expertly played. Mr. Mengelberg beckoned the orchestra to rise in response to the insistent applause.

Mme. Méro deserves cordial thanks for playing the G Major Concerto by Tchaikovsky in place of the Russian's hackneyed B Flat Minor. It may not be on a musical par with the more familiar work, but it sounds fresh and vivid, has many moments of genuine lyric and rhythmic charm and is thoroughly characteristic of its creator. The pianist was wise, too, in her choice, for she is most brilliantly equipped in every way to interpret music of this spirited type. Her performance was a fiery one, clear as crystal on the rhythmic side and with poetry when poetry was called for. She won an artistic and public triumph.

"España," from being one of the most over-played pieces in the modern symphonic repertory, has for some reason been allowed to gather dust of recent months. Even a masterpiece gains from a deserved rest and, while "España" is an authentic work of greatness, it sounded even more gorgeous and irresistible on this occasion than it usually does. What a master was Emmanuel Chabrier, and how much genius has gone to make this glowing rhapsody of Spain! B. R.

## Philharmonic Children's Program

The Philharmonic children's concerts, under the direction of Ernest Schelling, were continued on Saturday morning of last week. A throng of youngsters, together with a few elders, crowded Aeolian Hall and applauded with vim Mr. Schelling's explanatory comments on the music played and the instruments illustrated. The soloists were Bruno Jaenicke, horn; Harry Glantz, trumpet, and Messrs. Falcone, Haines, Lilleback and Geib, trombones and tuba. The morning took on something of a patriotic flavor from the portion of the program devoted to the trumpet and its military calls. Lantern slides were again used to good effect throughout the program. The latter included two

excerpts from Grieg's "Peer Gynt" Suite, No. 1; the Andante from Mozart's Horn Concerto in E Flat; pieces by MacDowell and Hadley; Foster's "Old Folks at Home," and the Introduction to Act III of "Lohengrin." B. R.

## Mengelberg's Sunday Concert

Mischa Levitzki was the soloist in the Carnegie Hall concert of the Philharmonic on the afternoon of March 23, playing Schumann's Piano Concerto in A Minor in a program that had for companion numbers the Overture to Smetana's "The Bartered Bride" and Dvorak's "New World" Symphony. It was piano playing of the highest merit that Mr. Levitzki proffered and he deserved the ovation he received. He

seemed to have the exact quality of tone needed to bring to life the spirit of romanticism which lies hidden within the score. There was great beauty of phrase and, especially in the final movement, a fine example of technical mastery in the tempo which he developed and maintained.

The success of both soloist and orchestra in bringing out the full beauty of the work was due in no small measure to the excellent conducting of Mr. Mengelberg. The orchestral numbers were played with finish and with the authority which one expects from Mr. Mengelberg's bâton. The big audience was very demonstrative and gave soloist, leader and players hearty applause. H. C.

## Friends of Music Present Bach's Rare 'Saint John Passion'

AS fitting climax to a season that has included some notable performances, the Society of the Friends of Music last Sunday afternoon gave an impressive performance of Bach's "Passion According to Saint John" at the Town Hall. The performance was conducted by Artur Bodanzky. The soloists included Elisabeth Rethberg, George Meader, Gustav Schützendorf and Carl Schlegel, all of the Metropolitan Opera, and Mme. Charles Cahier. The accompaniment was given by players from the Metropolitan Opera Orchestra.

The "Saint John Passion" is sung less often in the United States than that other supreme example of music descriptive of the Crucifixion, the same composer's "Saint Matthew Passion." Apart from occasional performances by the Bethlehem Bach Choir and a single hearing in a New York church last year, the oratorio has not been heard for many seasons. The score certainly does not deserve such oblivion, for, though less towering in stature, perhaps, than the "Saint Matthew," it contains superb writing for solo voices and chorus, and its nobly lyrical orchestral passages come to the ear with a poignancy and freshness curiously modern.

It is perhaps not so great a tonal cathedral to the glory of the Protestant religious creed as, for instance, the Mass in D Minor, being simpler and an early work of the composer, but its profoundly human note limns the arch tragedy with a compelling sincerity. A note almost of naïveté, reminiscent of the carved saints of the medieval German schools, is contributed by the interpolated didactic poems by a town councillor of old Hamburg, one Brockes. In one instance, at least—the arioso for bass, "Betrachte, meine Seele," with its fine line about "the heaven-unlocking flowers that bloom upon the thorns that pierce Him"—the clumsy extra-Biblical meters are not unworthy of the music. The Scriptural passages which form the bulk of the text are less vivid than those of the Saint Matthew gospel. Borrowed from the latter writer, indeed, is the description of the rending of the temple veil, the earthquake and opening of the tombs—mirrored realistically in the music.

The performance last Sunday was informed with a fine spirit of devotion to the spirit of the work, and had many moments of impressiveness. The original orchestration was modified to the extent of substituting 'cellos for the viola

d'amore, and a cembalo for the lute. The passages for voices were accompanied by the organ and in some instances by flutes, 'cellos, oboes, clarinets and bassoons, playing in unison. The score had been cut judiciously to the extent of several lesser choruses and airs. Lynnwood Farnam was the organist.

The bulk of the solo work fell upon Mr. Meader, who sang the tenor part of the *Evangelist*, with its lengthy recitatives in the devising of which Bach showed an inventiveness precursing a later period. Mr. Meader sang with good tone quality, expressiveness and fine diction. Mr. Schlegel colored with notable tenderness the words of the *Saviour*. He showed a superior artistry in the singing of his arias, including the exacting air, "Haste, Ye Deeply Wounded Spirits," in which the chorus interpolates its exclamations. Mme. Rethberg gave a crystalline and beautiful voice to her two principal arias, though in the cruelly difficult "Zerfließ, mein Herz," she did not seem particularly happy, despite much fine artistry. Mme. Cahier made very impressive the compassionate air, "Es ist vollbracht," sung to the dolorous accompaniment of 'cellos, in lieu of the earlier instrument for which the passage is scored. Her tone was of much opulence, particularly in the lower register. Mr. Schützendorf had a relatively unimportant rôle as *Pilate*, but did his part well.

Too much praise can hardly be given the instrumentalists, and the chorus, trained by Stephen Townsend, was very exact and spirited in its contributions. The singers gave martial vigor to the admirable choruses depicting the outcries of the mob as they order the writing to be placed over the Cross and (in the character of the soldiers) protest against the quartering of the garment of Christ. One of the most admirable choruses, which elaborates the word "Kreuzige" with marvelous contrapuntal skill, was omitted, owing to the necessity for compressing the work into two hours.

It is not possible in a brief review to enumerate all the outstanding points of the performance, but Mr. Schlegel's singing of the air, "Mein theurer Heiland," Mme. Cahier's aria, noted previously: Mme. Rethberg's air, "Ich folge dir gleichfalls," the lament of *Peter*, which ends the first part of the work, as sung by Mr. Meader, and the marvelously tender concluding chorus, with its haunting orchestral theme, "Ruh' wohl"—all were in some degree memorable.

At the close of the performance there was an ovation for Mr. Bodanzky and the soloists, and a large wreath was handed up to the conductor as a testimonial from the society. R. M. KNERR.

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## Mu Phi Epsilon, Originally Thirteen, Numbers 4000 Members This Year

CUMBERLAND, MD., March 22.—The fact that preparations are being made for the next biennial convention of Mu Phi Epsilon, to be held in Minneapolis from June 24 to 27, makes this an appropriate time in which to call attention to the steady growth and energetic activities of this sorority. Thirteen persons assisted at the foundation of this organization in Cincinnati twenty years ago; now the sorority numbers more than 4000 members, with forty active chapters and sixteen alumnae clubs.

The aim and object of this organization is to advance the progress of the art of music in America. Membership is based absolutely upon musical ability and scholarship. And, while not social in character, Mu Phi Epsilon seeks to create strong bonds of friendship and a democratic spirit among its members and chapters and to increase the spirit of loyalty to the Alma Mater. Mu Phi Epsilon grants charters only to universities, conservatories and schools of music which qualify under the rigid ratings of the sorority. Thus are the high standards of Mu Phi Epsilon maintained.

In the practice of law and other professions we find workers continually meeting obstructions which must be overcome and developing new ideas or revealing discoveries. And as these things are achieved in these fields through organization, so in music their more concrete expression must be arrived at through the same means. It was to this end that Mu Phi Epsilon was founded in 1903 by Prof. W. S. Sterling, president of the Metropolitan College of Music, Cincinnati.

Professor Sterling, himself a Supreme President of Sinfonia, the well-known musical fraternity, was inspired with the idea that such an organization for women could have unlimited opportunities for good in the musical life of America, and was assisted in the founding of the Alpha chapter by Elizabeth Mathias Fuqua, a teacher in the school, and by several brother Sinfonians.

As it was organized as a secret society, the public probably imagined that the possibilities of service of Mu Phi Epsilon would be limited to a comparative few. However, the organizers had the vision to see that a continual raising of stand-

ards could be made, and this forecast proved true, for the growth of the sorority was such that in 1915 the organization was enabled to change its policy of a professional sorority to that of an honorary musical sorority.

There is no precedent for the development of an honorary fraternity out of a social-professional sorority so far as the history of the Greek letters show, but since the humanities have their Phi Beta Kappa, medicine its Nu Sigma Nu, the sciences their Sigma Xi, why should not music have its own association of honor to stimulate the highest ambitions of the music student and to reward superior achievement in that field?

In "Baird's Manual of American College Fraternities," Mu Phi Epsilon is the only musical women's fraternity listed under "Honorary Fraternities." The long list of honorary members was abolished by authority of the 1922 convention, but chapters were given the privilege of inviting former honorable members to become active members.

The official publication of Mu Phi Epsilon is the *Triangle*, a magazine which is published four times a year. The organization is nationally affiliated with the Musical Alliance of the United States and the MacDowell Colony. A national scholarship fund is maintained by the organization as well as funds by chapters and clubs, whereby needy, worthy members are assisted in furthering their musical education.

A silver loving cup is presented to chapters and cash prizes to individuals in the annual original composition contest conducted by the sorority, and thus encouragement is offered to those who aspire to become composers.

A fund has been established by the New York Alumnae Club for the founding of a National Club House in New York. This will house not only Mu Phi Epsilon members, but will be a home for any woman music student who desires to make it her headquarters while pursuing her career in the metropolis. This fund and the entire project will be increased and fostered by the organization nationally.

At the next biennial convention in June, in Minneapolis, the Mu Epsilon chapter of the MacPhail School of Music will be hostess. Mr. Sterling, the founder, will be the guest of honor at this convention. P. A.

### Wagner's Gondolier Dies in Venice

VENICE, March 9.—The recent death is reported of one Ganasetto, who was Richard Wagner's gondolier during the sojourn in Venice of the composer during his last years. The boatman was one of the most skilled of the Queen of the Adriatic during his earlier years, and is said to have been treated almost as a confidant by the composer. At Wagner's suggestion, his friend, the artist Jan-kowsky, painted Ganasetto's portrait. It is related that on Christmas, 1882, the last year of Wagner's life, a lighted tree was set up in the composer's Venice home, the Palazzo Vendramin, and the gondolier was among those invited to the celebration. Afterward he rowed Wagner to the Teatro Venice, where the master conducted a performance of "Meistersinger." In the following February Wagner, accompanied by Cosima, went for his last boat ride in the Venetian canals. He asked to be rowed to the churchyard of St. Michele, but became suddenly unconscious. He was hastily taken home on an improvised couch and died six days later. The gondolier, in tears, followed the bier of his master as it was taken to the railway station to be sent back to Germany. He would tell in later years of the generous "tips" which he received from the dead musician.

### Boston Chromatic Club Organizes Two Concerts

BOSTON, March 15.—The Chromatic Club gave two notable concerts recently at the Copley-Plaza and Hotel Vendome. At the first of these Frank Watson, pianist; Naomi Hewitt, 'cellist; Laura C. Thompson, soprano, and Earl Oliver, tenor, appeared. Mr. Watson's program comprised compositions by Liszt and Chopin. Miss Hewitt, 'cellist, played Fauré's *Elégie* and a *Tarantelle* by Popper, and furnished an obbligato to Miss Thompson's singing of Schubert's "Ave Maria." Minnie Stratton-Watson was accompanist. At the Hotel Vendome concert the Myrtle Jordan Trio; Doris Emerson, soprano; Paul Russell, tenor, and the Chromatic Trio were heard. The accompanists were Minnie Stratton-Watson and Susan Williams. W. J. P.

### Flora MacDonald and Susan Williams in Recitals

BOSTON, March 22.—Flora MacDonald, mezzo-soprano, and Susan Williams, pianist, were acclaimed in recent concerts at the St. Botolph Club and the Boston Art Club. At the latter recital Lawrence Rose played effectively cello solos. Miss Williams artistically interpreted compositions by MacDowell, Alabieff-Liszt, Rachmaninoff and Chopin, and Miss MacDonald sang numbers by Verdi, Hüe, Fauré, Fouldrain, Leroux, Cyril Scott, Rudolph Ganz, Carpenter and Hayden Wood with much charm. W. J. P.

### Sioux City Musicians Move to New Headquarters

SIoux CITY, IOWA, March 22.—The Sioux City Musicians' Association has leased the entire second floor of the Lerch building and will use it as a club-room. The Musicians' Association was organized in 1902 and at the present time numbers approximately 225 members. GEORGE SMEDAL.

### Greta Torpadie Sings in Jamestown

JAMESTOWN, N. Y., March 22.—Greta Torpadie, soprano, was acclaimed in an attractive recital given recently before members of the Mozart Club and their guests at the new Masonic Building.

## REINER MEN PLAY POPULAR PROGRAM

### Cincinnati Symphony Quartet in Concert—Heifetz Gives Recital

By Philip Werthner

CINCINNATI, March 22.—The Cincinnati Symphony gave its ninth popular concert on March 16 in Music Hall before an audience estimated at 3000 persons. Fritz Reiner led his forces in excerpts from "The Snow Maiden" and numbers by Wagner, a program which was admirably played. The soloist of the afternoon was Mary Bennett, contralto, a former pupil of Grace G. Gardner of this city. She sang numbers by Tchaikovsky and Delibes and the "Lorelei" of Liszt to the accompaniment of the orchestra. The last number was given with considerable feeling.

The Symphony Quartet, composed of Emil Heermann, Sigmund Culp, Edward Kreiner and Karl Kirksmith, assisted by Ary van Leuwen, flute; Carl Wunderly, viola, and Joseph Vito, harp, gave an exceedingly attractive program at the Hotel Gibson on March 13, playing the Debussy Sonata for Flute, Viola and Harp and the Brahms Quintet for Strings, Op. 111. Both works were artistically interpreted.

Jascha Heifetz, violinist, appeared before a large audience at Music Hall on March 18. He played the Grieg Sonata in C Minor, the fine "Rondo Capriccio" of Saint-Saëns and some smaller pieces and was warmly acclaimed. One of his encore-pieces was Schumann's "Bird as Prophet." The "Perpetuum Mobile" of Ries was admirably played and excited tumultuous applause.

Oliver Plunket, lyric tenor, pupil of Giacinto Gorno, sang before the American Association for the Recognition of the Irish Republic on March 17.

Miss Scharringhouse, a gold medal pupil of the College of Music, gave an organ recital in the Odeon on St. Patrick's Day.

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## Metropolitan Revives "Freischütz"

[Continued from page 3]

having shielded her from the bullet, which *Samiel*, frustrated in his purpose, now directs toward *Caspar*. *Max* confesses his sin to the prince and is sentenced to exile, but a venerable hermit intercedes for him. *Max's* sentence is lightened to a year of banishment, after which he may return and wed *Agathe*.

The libretto is the work of Friedrich Kind, and is no better or worse than the average of the period. Indeed, for

operatic purposes it is decidedly effective, being written with a rather shrewd eye to stage effects and dramatic contrast. There are several choruses, of foresters, peasantry, bridesmaids, etc.; there are ensemble numbers and solos in abundance; the Wolf's Glen scene affords a notable opportunity for fantastic mechanical effects, and suitable provision is made for gay and characteristic national dances.

### A Legitimate Masterpiece

Weber has embraced every opportunity with avidity and has produced a work which, when all is said, is a legitimate masterpiece. After a hundred years, "Der Freischütz" still sounds delightfully fresh and charming, still shows many pages that, even in this effect-tortured generation, have a distinctly modern savor. Not that the opera's modernity consists in such palpable devices as biting dissonance and key-mixtures. It is modern in a deeper and truer sense, modern because it embodies certain innovations, felicitous and curious dramatic touches that betoken the inspired master. Nothing could be much simpler or better known than the orchestral effect combining soft tremolos, pizzicato bass-notes and the deep register of the clarinet. The passage which so faithfully conjures up the eery Wolf's Glen and its master is quoted or mentioned in almost every primer on instrumentation. It has been heard in the famous overture times without number. Yet years and familiarity have not succeeded in staling its magic one jot. This is but one isolated instance, but it is significant of the power and cunning of Weber's pen.

There are, of course, many pages in the score which today sound old-fashioned and outmoded. It could hardly be otherwise. But even these passages have retained some of their bloom, while others, profoundly impregnated with the folk-spirit which flows like a life-source through every artery of the score, have preserved almost all their gay, quaint and vivid quality.

### Mr. Bodanzky's Recitatives

Mr. Bodanzky's transformation of the

spoken dialogue into recitative has been reverently, skillfully and sympathetically accomplished. Yet, aside from the merit which attaches to his labor—a labor far more subtle and exacting than it would seem to the casual listener—it is more than doubtful whether the opera itself gains from the change. On principle, it is better to leave the work of a great man as it came from his brain; and in the case of "Freischütz" it appears doubly wise. The spoken dialogue is not particularly interesting in itself, but it serves, as nothing else quite can, to lend relief and contrast to the score. It outlines the solos and ensembles sharply, and it gives a bite, an edge, to the conversation which cannot possibly be obtained by means of the more fluid recitative.

Mr. Bodanzky has set the lines about as well as one could desire, and has throughout kept to the spirit of the original. Yet the observer kept feeling that the opera is decidedly more effective in the original version. The latter is not grand opera in the technical sense, but it is the type of opera Weber intended it to be, and presumably he knew precisely what he wanted. Happily, in the fearsome incantation scene the spoken words were retained, lending a darkly sinister color to the episode that was thrice effective.

Naturally, the opera was not presented *in toto*; the appetite of present-day opera-goers is less keen than in an older time. The elision of the first scene of Act III was not a wise one, from the dramatic point of view, since this scene, explaining the division of the charmed bullets, is essential to an understanding of what follows. It was necessary to cut somewhere, and this scene was judged as suitable as any for the sacrifice. In this version, the work is compressed into a comfortable three hours.

### A Notable Performance

From overture to final chorus the performance was an unequivocal success, and if the enthusiasm which it aroused at this first presentation can be accepted as a criterion, then Mr. Gatti has redeemed "Der Freischütz" for modern opera-goers and it will long continue in the repertory. Certainly with such a cast everything was favorable to an outstanding success and each scene closed with all the signals of a triumph emphatically presented.

Elisabeth Rethberg has charmed many an audience with her sweet voice, but never has it seemed to find music more fitted to demonstrate its beauties than that which Weber has provided for *Agathe*. It rose lightly on rhythmic lilt and gave exquisite tone to the more sustained legato phrases. The famous prayer, "Leise, leise, fromme Weise," was delivered with compelling sweetness and delicacy. In the third act scene, and especially in the aria, "Und ob die Wolke sie verhülle," Miss Rethberg was equally successful.

One of the finest things Queena Mario has yet done at the Metropolitan is her *Aennchen*. She made a real character of *Agathe's* cousin and companion, playing with a sprightly grace that seems to mark her as the logical incumbent of the rôle. Her light, ringing voice made much of the music. Indeed, in song, as in characterization, this *Aennchen* was one of her finest achievements, pointing to the rapid growth of a young American who has a highly developed artistic intelligence as well as vocal gifts. Her aria in the later scene with *Agathe*, "Einst träumte meiner sel'gen Base," was very admirably done.

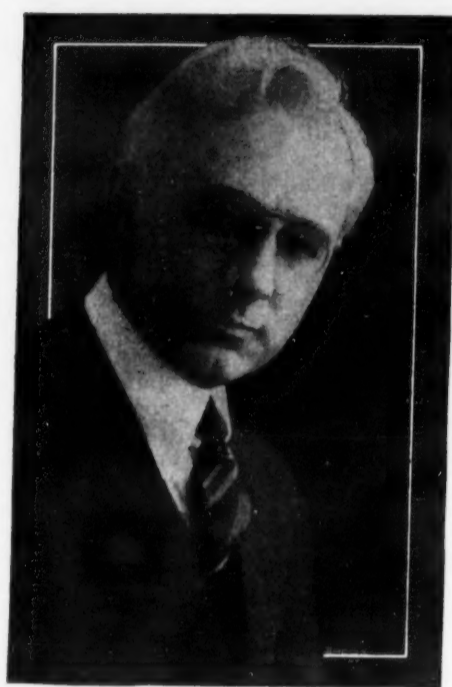
The cast on the male side was particularly strong, with Curt Taucher as *Max* and Michael Bohnen as *Caspar* to dominate the proceedings. The more one sees of Mr. Taucher's work the more one is impressed with his instinctive artistry and fine voice. Last season he was considerably handicapped by the work in which he made his debut. "Mona Lisa" afforded him no inspiring rôle and, although he had other work to do, it was not until this season that New York saw him at his best. In the guise of a romantic hero he is at his finest. His "Siegfried" was admirable, and in "Freischütz" he proved himself anew with an excellent interpretation of the part of *Max*. His "Durch die Wälder" aria was finely sung.

Mr. Bohnen has had opportunities for more ostentatious display of his powers as actor and vocalist, but he has done no more convincing work than his *Caspar*. In facial make-up he suggested a figure from Howard Pyle's "Book of Pirates," but it was admirably appropriate to the strange character of the forest ranger who had dealings with the *Wild Huntsman*. In deportment, in every gesture and expression, he gave the true

folk-flavor to the part. His cumbersome jollity in the first act was strikingly authentic, and in this alone he achieved something of a triumph. His bronze-toned voice found ample employment, and he did much to give intensity to the thrilling Wolf's Glen scene. All in all this *Caspar* is a real achievement.

From among the minor characters, Léon Rothier's *Hermit* stands out by virtue of its dignity and vocal excellence. As a singer, Mr. Rothier is at the peak of his career, and he never fails to give enjoyment to the discerning listener. As *Samiel*, the fearsome hunter, James Wolf had little to do but roll or wander about looking as eery as possible

[Continued on page 38]



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## New York Concerts and Recitals

[Continued from page 29]

Op. 64. The work of the organization is highly commendable. There were many beautifully played passages in the quintet and the Larghetto movement was given with much expressiveness and depth of feeling. The auditorium was completely filled and there was much applause for the players. H. C.

### Elenora Grey in Début

At her début recital, in Aeolian Hall on Wednesday afternoon of last week, Elenora Grey, pianist, played an ambitious program comprising the Bach-Tausig Toccata and Fugue in D Minor, Beethoven's "Waldstein" Sonata, Chopin's Scherzo in B Flat Minor, Nocturnes in F Sharp Minor and F Major, and Etudes in F Sharp Minor and F Major, Mendelssohn's Rondo Capriccioso and the Schumann's "Arabesques on the Blue Danube." Miss Grey revealed considerable technical facility but little emotional depth or warmth. Nervousness was probably responsible for the stiffness and tinal dryness which marred her interpretations of

the Bach and Beethoven works. She has an excellent foundation and time will probably bring qualities of musicianship and penetration which seemed lacking on this occasion. B. R.

### Irene Wilder Heard Again

In her second recital of the season in New York, Irene Wilder, contralto, again made a favorable impression upon hearers at Aeolian Hall on Wednesday evening of last week. The singer has a considerable gift for interpretation; her voice, though not extremely large, is flexible and of true contralto timbre and she colors it convincingly. Her opening group included Gluck's "Divinités du Styx"—the exacting "grand style" of which she captured fairly well; also the same composer's charming "Wonnervoller Mai" and Martini's "Plaintes de Marie Stuart."

A second group of lieder, including Brahms' "Von ewiger Liebe," Wolf's "Er ist's" and "Lebe wohl" and Schumann's "Im Freie," were of much vocal appeal, though the singer seems at her best in dramatic, rather than in animated and florid lyrics. A subsequent group included a Glazounoff Romance and works by Saint-Saëns, Hahn, Bruneau and Pierné, the last being represented by the popular "Filles de Cadix." The concluding part of the program included a song, "Rest," by Emil J. Polak, the efficient accompanist of the concert; two interesting Bayou ballads, "Z'Amours Marianne" and "Vous t'e in Morico" by Monroe-Schindler, Kursteiner's "Eros" and an effective "Song of the Palanquin Bearer" by the young English composer, Shaw. The artist had a very cordial reception, including many floral tributes. N. G.

### Grace Leslie's Début

A first New York recital was given by Grace Leslie, contralto, in the Town Hall on Wednesday evening, March 19. The singer had been heard on tour in other cities and she came to her metropolitan hearing with vocal gifts well developed and in command of considerable poise. Her voice seemed on a first hearing to have excellent natural assets. It is powerful, of clear and voluminous flow and possessed of the resilience of youth. Perhaps it might more exactly be classified as a mezzo-soprano; it was in the lower range that it impressed most with sizeableness and even development.

Quite the most effective thing in the program was her singing of a Breton canticle, "Le départ de l'ame," transcribed and harmonized by Deems Taylor and given with organ accompaniment by Frank Stewart Adams. The singer's program was, in fact, somewhat too representative of various types of song to give scope to her true talents. Beginning with Handel's "Care Selve" and an aria from Rossini's "Cenerentola," which tempted to florid flights, Miss Leslie essayed a group of lieder—Schubert's "Gretchen am Spinnrade," Strauss' "Morgen," Reger's "Mit Rosen bestreut" and Brahms' "O liebliche Wangen." She has not developed the ultimate as yet in niceties of interpretation, but the latter type of work suits her voice better than Debussy's "Flûte de Pan," which, however, was repeated. An American group included MacDowell's "The Sea" and songs by Titcomb, Busch and Conal O. C. Quirke, who was at the piano for the recital. An arrangement of Foote's "Recession" brought the program to an effective close. R. M. K.

### Washington Heights Musical Club

In what was called an Organists' Open Meeting, the Washington Heights Musical Club presented a varied instrumental and vocal program at Aeolian Hall on Thursday evening, March 20. The organists who appeared were Frank Stewart Adams, Ruth Barrett and Lillian Carpenter. The assisting artists were Ethel Grow, contralto; Ruth Kemper, violinist, and Charles Haubiel and Robert Lowrey, pianists.

Lillian Carpenter opened the concert with Liszt's Prelude and Fugue on B-A-C-H, which she played with force and conviction. In a final group in the Adagio from Widor's Sixth Symphony and the Vierné Finale she again demonstrated her ability. Ruth Barrett at the organ and Robert Lowrey at the piano gave an interesting interpretation of Mendelssohn's Capriccio Brillante. Miss Barrett played with a remarkable lightness of touch and a delicacy of interpretation. Ruth Kemper, violinist, and Charles Haubiel, pianist, presented the Scalero Sonata in D Minor, with a full-

ness of tone and an emphasis on the lyric beauty that brought out all the color of the work.

Frank Stewart Adams gave a popular organ group, which made a distinct appeal to the audience and which he played with finesse and spirit. In addition to the "Overture Miniature" from the "Nutcracker" Suite and the Victor Herbert "At Sunset," he gave the Finale of the Widor Sixth Symphony. Ethel Grow, the only vocalist on the program, gave an expressive performance of the Gluck "Divinités du Styx." She was accompanied by Charles Haubiel at the piano. H. M.

### Mr. and Mrs. Bloch in Recital

The fifth of the People's Symphony Concerts series of chamber music concerts was given at Washington Irving High School on the evening of March 21. Mr. and Mrs. Alexander Bloch, who were heard in a sonata recital for violin and piano, were welcomed by a large, attentive and appreciative audience. Beginning with Grieg's Sonata in C Minor and César Franck's Sonata in A, both brilliantly played, and ending with the violin solos, Romanze (Wagner-Wilhelmj), "La Gitana" (Kreisler) and "Slavonic Fantasia" (Dvorak-Kreisler), the program was interpreted throughout in a uniformly artistic manner and the players were roundly applauded. W. R.

### Benefit for Blind Men's Club

The annual benefit concert of the Blind Men's Improvement Club of New York was given in Aeolian Hall on the evening of March 22. The artists were Ellen Buckley, soprano; Jackson Kinsey, baritone; Anna Pinto, harpist; Bruce Simonds, pianist; Theodore Strong, organist, and Edward Hart, accompanist. The program began with Kinder's "Festival Jubilate," an organ number effectively played by Mr. Strong. Mr. Kinsey, who possesses an appealing voice, sang

with understanding and clear diction "L'Heure Rose," "L'Heure d'Or" and "L'Heure de Pourpre" by Augusta Holmes, "Sea Fever" by John Ireland, "The Bellman" by Cecil Forsyth and "The Sea Gypsy" by Michael Head. Piano numbers by Schubert-Liszt, Debussy, Bax, Brahms and Copin were expressively played by M. Simonds.

Miss Buckley's numbers were "Voi che sapete," Mozart; "Wiegenlied," Brahms; "Fantoche," Debussy, and "Voce di Primavera," Strauss, in which she gave proof of a soprano voice of beautiful quality, especially in the coloratura passages of "Voce di Primavera." Songs by Bertram Fox, Katherine Glen, Harriet Ware and Henschel were also well interpreted. Anna Pinto, harpist, played artistically a Prelude and Andante by A. Francis Pinto, "Danza Fantastica," by Theo. Cella and Hasselmann's Valse de Concert. Henschel's "Venetian Boat Song," a duet by Miss Buckley and Mr. Kinsey, concluded the program. The accompaniments were well played by Edward Hart. W. R.

### Georgette Leblanc

Georgette Leblanc appeared in recital in the Booth Theater on the evening of March 23, having been compelled by illness to postpone her appearance from the previous week. Mme. Leblanc was assisted by Vladimir Dubinsky, 'cellist, who had the services of Josef Adler as accompanist. In view of Mme. Leblanc's very obvious disability, for which the indulgence of the audience was asked, it would be manifestly unfair to make any extended comment upon her work.

Her first group was composed of songs by the ultra-modernists, Poulenc, Milhaud, Casella and de Falla; the second of poems of Verlaine and Baudelaire, spoken and sung; the third of the Tower Scene from "Pelléas et Mélisande," Mme.

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Virginia's great contribution to music, John Powell, plays the piano like a genius, and of course you cannot play the piano like a genius unless you are one. Nothing I have heard this season—now entering on its last quarter—has moved me more profoundly than his playing, at Aeolian Hall on Saturday afternoon, of Schumann's "Carnival." I thought I was tired of that famous work, but, as Powell played it, it seemed as new as a gold eagle straight from the mint. What ravishing tints, what poetic sidelights, what melodic tenderness, what plangent accents and buoyant rhythms! It was the very quintessence of musical romance. No wonder the audience applauded with a fervor rarely witnessed in a concert hall.

I was delighted, too, with his thoroughly musical and unpedantic interpretation of the simple and melodious sonata, opus 31, No. 3, which Beethoven wrote before he came to call the piano a "miserable instrument." He would have changed his mind could he have heard Powell play his piece.

Powell is a great Liszt admirer and specialist. The Fifteenth Rhapsody closed his program. It was preceded by three American novelties, two of which I did not remain to hear, as I have long since made up my mind that the only American who has had the knack of composing good short pieces was MacDowell, and his are never played. A strange world we live in.

Henry T. Finck, N. Y. Evening Post

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## Operas of Week at Metropolitan

[Continued from page 36]

and, with the aid of a skillful lighting effect he was completely successful. His few declamatory lines were uttered in the correct sepulchral manner. Carl Schlegel's *Cuno* was quite in the picture and had the advantage of a decidedly grateful voice. Gustav Schützendorf made the most of his limited opportunities as *Ottokar*, and Arnold Gabor was a lively *Killian*. The three *Bridesmaids* who find small solo parts in the last act were adequately done by Louise Hunter, Charlotte Ryan and Nannette Guilford.

### Charming Ballet Episode

The chorus plays no mean part in "Der Freischütz," and on Saturday this division of Mr. Gatti's forces acquitted themselves with full honors. The ballet, too, had its fling, with the introduction of the "Invitation to the Dance." Necessarily a conventional note of peasant merry-making had to be maintained, but the arrangement gave further proof of the skill of August Berger. Rosina Galli devised the incidental solos and came forward in charming person to dance them, aided by Giuseppe Bonfiglio. Under the conductorship of Mr. Bodanzky, the orchestra played the Weber waltzes with much daintiness and grace, and throughout conductor and his band came in for a full share of the honors of the afternoon. Indeed, the applause was so insistent after the much admired overture that a repetition might have been given.

In costuming and scenery the resources of the Metropolitan have not been spared. The sets by Josef Urban are distinguished by excellent work. The forest of this "Freischütz" is a forest in autumn, and the flaming colors of the fall of the year dominate the decorative scheme. There are great oaks turned red and elms that glow with gold in the light of the stage sun. Mr. Urban gives us woods in glorious raiment, but it is in the weird Wolf's Glen that he reaps his chief success. Here the stark, precipitous walls in silhouette against a ghostly moon, the eery pattern of dead twigs

interlaced the sulphurous waterfall are all in a mystical minor key, and with such a setting as illustration the tremulous music of Weber is enough to send shivers down the back of a hardened theater-goer. When the strange witch characters and demons that inhabit the glen are unleashed there is an orgy of effects. Grisly skeletons float in the air and dark horsemen ride the clouds. Fiery-eyed monsters peer from the shadows and bats flutter through the night. Luminous orange wheels roll through space, and finally there is a rain of lambent coals. Indeed, here are heaped one upon the other all the things that spelt horror to the imaginative author of yesterday.

BERNARD ROGERS

### A Stirring "Walküre"

Each new hearing of the Ring music-dramas now in Mr. Gatti's repertory brings fresh delights. Last Monday, for example, the "Walküre" rôles were dealt out anew, introducing Karin Branzell as *Brünnhilde* and Frederick Schorr as *Wotan*. Mme. Branzell, who has given us fascinating glimpses of her art during the past weeks as *Fricka*, *Ortrud*, *Erda* and *Brangäne*, was quite at home histrionically as the *Valkyr*, yet at moments the high range of the part seemed too much of a demand on this superb artist's voice. It was a revelation to find a singer thoroughly alive to the meaning of the text; nor did she cease to be the alert actress when the other characters sang their lines.

Mr. Schorr's *Wotan* was poignant and moving throughout, but it was not until the matchless third act that he arose to his full stature. His "Farewell" was as stirring as a noble voice and a vivid personality could make it.

We have described on another occasion Elisabeth Rethberg's *Sieglinde*, otherwise, to be sure, we would have begun these lines with glowing words on the remarkable vocal triumph of this young artist. Jeanne Gordon made a distinguished and artistic *Fricka*. It was a joy to hear this fresh, vibrant voice used so intelligently. The rôle of *Siegmund* was in the keeping of Curt Taucher, who had some fine moments. Mr. Gustafson was again the capable *Hunding*.

The excellent orchestra, conducted by Mr. Bodanzky, did not always sing sweetly or freely, but seemed under the restraint of an over-rigid and angular beat.

### "Carmen"

"Carmen," under the bâton of Louis Hasselmans, drew another big audience on the evening of March 19, when the charming melodies of Bizet's opera aroused continued enthusiasm. Ina Bourskaya sang with animation in the title rôle, and was warmly acclaimed for the *Habañera*; Giovanni Martinelli was a spirited *Don José*; Marie Sundelius gave the music of *Micaela* with beauty of tone, and Jose Mardones, as *Escamillo*, stirred the house by his delivery of the Toreador's Song. The cast also included Grace Anthony, Henriette Wakefield, Louis d'Angelo, Giovanni Martino, Angelo Bada and Arnold Gabor.

P. J. N.

### "Bohème" for Sixth Time

Puccini's "Bohème" was given its sixth performance of the season on the evening of March 20, the cast being headed by Lucrezia Bori as *Mimi*, Giacomo Lauri-Volpi as *Rodolfo*, Antonio Scotti as *Marcello* and Mary Mellish as *Musetta*. The remaining rôles were

sung by Millo Picco, Paolo Ananian, Pietro Audisio, Léon Rothier, Pompilio Malatesta and Vincenzo Reschiglian. Mr. Papi conducted. The audience was the capacity one which the work seems invariably to draw, and was enthusiastic to the point of interrupting the performance numerous times with insistent applause.

J. A. H.

### "William Tell" Repeated

Gioachino Rossini's "William Tell" was repeated on Friday evening under Mr. Papi's bâton. The famous old work was done with characteristic spirit and finish by a cast including Frances Peralta (*Mathilde*), Mr. Danise (*Tell*), Mr. Martinelli (*Arnold*), Mr. Ananian (*Gessler*) and Mr. Mardones (*Furst*). Miss Peralta, making her first appearance in the rôle of the princess, was capital both vocally and dramatically. She came in for a round of warm applause. Miss Dalossy sang *Gemmy* admirably, and Miss Perini did well by the rôle of *Hedwig*. The male parts were without exception finely enacted, while the ballet again excited admiration.

A. T.

### Nina Morgana as "Rosina"

The "Barber of Seville" was given on Saturday evening, March 22, with notable lightness and gaiety. The humorous spirit of the singers was contagious, and the audience enjoyed their antics almost as much as their singing. Nina Morgana sang *Rosina* for the first time this season. She was vivacious and charming and captivated the audience

with her petite beauty and simplicity of manner as much as by the sweetness of her voice. In the Lesson Scene she sang as interpolated numbers the Waltz from "Mireille" by Gounod and "Home, Sweet Home," which particularly appealed to the crowded house. Armand Tokatyan demonstrated his versatility as the *Count Almaviva* and sang with artistry. Giuseppe De Luca as *Figaro* gave his always amusing and delightful interpretation of the part. Adamo Didur was the *Basilio* and Pompilio Malatesta *Dr. Bartolo*. The cast also included Marie Mattfield and Pietro Audisio. Gennaro Papi conducted with a sense of humor as well as of music, and the audience was enthusiastic over everything from the slapstick to the solos.

H. M.

### Sunday Night Concert

The Sunday night program of March 23 presented Erika Morini, violinist, as guest artist and Louise Hunter, Charlotte Ryan and Friedrich Schorr of the company. The program was opened with the overture, "Ein Nachtlager in Granada" by Kreutzer. Louise Hunter was heard in the waltz from "Roméo et Juliette," which she sang well, and Mr. Schorr gave in excellent style the "Evening Star" from "Tannhäuser." Erika Morini delighted the audience with her virile playing of Bruch's Violin Concerto in G Minor, and later with a group made up of Tchaikovsky, Brahms and Paganini. Charlotte Ryan won vocal honors for her capital singing of the aria, "O Patria mia" from "Aida."

J. M.

### Sandor Furedi Reappears

Sandor Furedi, violinist, made his second appearance of the season in Aeolian Hall on the evening of March 23, with Olga Halasz at the piano. The main number on Mr. Furedi's program was the Bruch G Minor Concerto, which, curiously enough, Erika Morini was playing at the same time at the Metropolitan. Wieniawski's Second Polonaise and Tartini's "Devil's Trill" Sonata were also features of the program. Mr. Furedi played the concerto very well indeed, his tone being clear and musical in quality and firm in texture. The slow movement was particularly well done and the final one given with excellent technique and spirit. The Polonaise was rhythmically interesting and the Tartini Sonata was played with obvious understanding of the classical spirit of the work. Shorter numbers completed the program. The audience was enthusiastic in its appreciation. Miss Halasz's accompaniments were excellent.

J. D.

## Concerts of Week

[Continued from page 37]

Leblanc singing both rôles, and the fourth of songs by Honneger, Stravinsky and Antheil. The artist was at her best in the "Pelléas et Mélisande" and fully realized not only the dramatic significance of the work but the musical as well. Much of the music she presented seemed hardly worth the trouble, notably Antheil's two efforts, the "Jazz," for instance, having a more near relation to an Indian corn dance or something of the like than the current dance idiom. The audience was immensely appreciative of Mme. Leblanc's work and demanded numerous repetitions.

Mr. Dubinsky was heard in pieces by Cui, Glazounoff, Saint-Saëns and others and gave the "Song of India" from "Sadko" as an encore. He was also the recipient of much applause.

J. A. H.

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## GALLO FORCES HOLD NEW ORLEANS STAGE

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By Helen Pitkin Schertz

NEW ORLEANS, March 22.—The San Carlo opera season, under the leadership of Carlo Peroni, with an excellent orchestra and a fine chorus, has won many friends for Fortune Gallo's organization. "Tosca" was given before an enthusiastic audience on March 18, proving a special triumph for Bianca Saroya, who brought to the title rôle tragic intensity and vocal brilliance. Gaetano Tommasini scored as *Cavaradossi*, acting with feeling. Mario Valle was the *Scarpia*.

Verdi's "Otello" was given an effective performance on March 17, with Manuel Salazar in the title rôle. Vocal and dramatically he gave a highly acceptable performance. Miss Saroya as *Desdemona* and Mario Basiola as *Iago* both sang with fine feeling. Anita Klinova, Pietro di Biasi and Francesco Curci all did excellent work. The orchestra played admirably.

"Lucia" was given with Consuelo Escobar, Messrs. Tommasini and Valle on March 16. Miss Escobar aroused enthusiasm as upon her former appearances and lent great charm to the rôle.

Sigmund Spaeth of New York delivered a lecture before the New Orleans Federation of Clubs at Werlein's Ampico Hall on March 17. His subject was "The Common Sense of Music."

The Literary and Musical Club presented an excellent program by youthful artists and older professionals at its latest meeting. This group of local workers in various fields of art has accomplished much in the cultural development of the community.

Many prominent business houses have offered employment to Tulane and Newcomb students on Newcomb's "Realization Day," planned to establish a fund toward a music building, according to an announcement by Dr. B. V. B. Dixon, president emeritus of the college and chairman of the committee in charge. "Students are already busy placing insurance, making arrangements for the sales of automobiles and doing other advance work," Dr. Dixon said. He has written representative Newcomb graduates in other cities, asking them to organize local alumni for a day's work in the interest of their alma mater. "Realization Day" is expected to be an even greater success than that of March 31, 1916, when students raised \$8,000 toward the \$300,000 concrete stadium which now stands on Tulane's athletic field.

### Ernest Toy Gives Louisville Recital

LOUISVILLE, KY., March 22.—Ernest Toy, Australian violinist, appeared at the Holy Rosary Academy on March 4 before an appreciative audience. Max Bruch's Concerto in G Minor was the feature of his program. Eva Leslie Toy, pianist, ably assisted in the recital.

REBECCA C. THOMPSON.

### Jacksonville Acclaims Elman

JACKSONVILLE, FLA., March 22.—Mischa Elman, appearing at the Duval Armory recently, was enthusiastically greeted in a program comprising the Handel Sonata in D, the "Hymn to the Sun" from "Coq d'Or," and many other numbers.

GEORGE HOYT SMITH.

### Mathilde Coffey Makes American Début in Richmond, Va.

RICHMOND, VA., March 22.—Mathilde Coffey, French pianist, made her American début here recently, playing Beethoven's "Appassionata" Sonata, a group of French compositions, one by Chopin and one by modern Spanish composers. Miss Coffey exhibited excellent technical equipment and musicianship of a high order. She plans to use compositions by Dr. Jacob Reinhardt, the Richmond composer, on her coming concert tour.

G. W. JAMES, JR.

### De Pachmann in Louisville

LOUISVILLE, KY., March 22.—Vladimir De Pachmann, in a recent recital at Macauley's Theater, was acclaimed by a very large audience in a program which included Mozart's Sonata in A, Schubert's Impromptu, Op. 90, No. 4, and a Chopin group.

REBECCA C. THOMPSON.

## BUFFALO MUSICIANS FORM NEW QUARTET

New York Symphony and Visiting Artists Share in Week's Calendar

By Frank W. Balch

BUFFALO, March 24.—Concerts so numerous that one or two a day have become the rule occupy the attention of the musical public of Buffalo. One of the features of the season was the first concert of the newly-formed Buffalo String Quartet, a branch of the Buffalo Symphony, at the Hotel Statler on March 15, before a large audience. The quartet, composed at present of Joseph Ball, first violin; George Kogler, second violin; Frederick Stopper, viola, and Agnes Millhouse, cello, gave one of the finest programs of chamber music heard in Buffalo in a long time. The quartet, which well fills the gap made by dissolution of the Schilsky Quartet, necessitated by Charles Schilsky's departure for London, has scheduled six concerts for this season.

A fine program was given by the New York Symphony in Elmwood Music Hall on March 19, and aroused demonstrative applause.

Fritz Kreisler's recital in Elmwood Music Hall on March 13 attracted a great audience, and enthusiasm ran high. The César Franck Sonata, in which Carl Lamson played the piano part, was admirable. Tchaikovsky's Concerto in D was another feature of a program which also included numbers by Chopin, Paderewski and other composers. Several encores had to be given.

Georgette Leblanc was acclaimed in her first Buffalo recital of music and poetry in Elmwood Music Hall on March 18. Her singing voice, while light, proved clear and pleasant, and her readings were marked by emotional expression.

Alexander Bloch, violinist, and Mrs. Bloch, pianist, appeared under the auspices of the Chromatic Club at the Playhouse on the afternoon of March 15, before a large audience. This was the closing recital of the year for the Chromatic organization. The César Franck Sonata in A made a fine impression, and Chopin, Wagner, Kreisler and Smetana numbers were also warmly applauded. The artists showed fine musicianship in a recital which aroused enthusiastic applause.

Viola Mitchell of Pittsburgh, a twelve-year-old pianist, was presented in recital at the Hotel Statler on March 18 by the National Kindergarten and Elementary College, and showed surprising technic. Agnes Luther Tullis of Buffalo, soprano, assisted and was well received in numbers by Grieg, Clarke, Sanderson and Schumann.

## ROCHESTER HEARS HANSON SYMPHONY

American Composer Leads His Work with Philharmonic—Onegin in Recital

By Mary Ertz Will

ROCHESTER, N. Y., March 22.—A musical event of considerable importance was the American première of Howard Hanson's "Nordic" Symphony, given under the young American composer's leadership by the Rochester Philharmonic, at the Eastman Theater, on the afternoon of March 19. The work had had its first performance anywhere last May in Rome, where Mr. Hanson is a Fellow of the American Academy.

The symphony, in three movements, has a sweep and freshness that are very appealing. It is modern in character and brilliantly orchestrated. Particularly effective was the second movement, *Andante semplice*, dedicated to the composer's mother. There is much lovely melody in this movement, with intricate scoring for the strings. Mr. Hanson conducted with much virility and authority. The audience was most enthusiastic and recalled the conductor-composer a number of times. The only other number on the program was Rimsky-Korsakoff's "Scheherazade," which was given a virtuoso performance under Albert Coates' colorful and forceful conducting.

Sigrid Onegin, contralto, was heard in a recital before a large audience at the Eastman Theater, on the evening of March 19. She gave her hearers some truly magnificent singing. Michael Raucheisen was at the piano. The other singer on the program was Robert Quait, who was suffering from a cold. Guy Frazer Harrison was accompanist for Mr. Quait.

The last of the Tuesday evening series was given at the Eastman School of Music by Joseph Schwarz, baritone, who was heard in a very fine song recital on March 18. He was accompanied at the piano by Mr. Raucheisen. The audience was large and enthusiastic.

### Leila Megane Marries Welsh Composer

Leila Megane, Welsh contralto, who made her American début late this season, was married to T. Osborne Robert, composer of Welsh songs, at the Welsh Presbyterian Church, in New York, on Friday, March 21. Frederick C. Schang of the Metropolitan Musical Bureau acted as best man. Miss Megane is a protégée of Mr. and Mrs. David Lloyd George and a pupil of Jean de Reszke. Mr. Roberts is Miss Megane's accompanist and concert manager. Mr. and Mrs. Roberts will sail for England, shortly, to participate in the spring festivals. They will return to America next January.

## SAN DIEGO FORMS ORATORIO SOCIETY

Rehearsals Start Under Baton of Marcelli—Symphony Also Planned

SAN DIEGO, March 22.—San Diego has now an oratorio society, and is proposing to establish a civic symphony orchestra. The Oratorio Society has taken up work enthusiastically under the baton of Nino Marcelli, and rehearsals have begun of Mendelssohn's "Elijah," which it is hoped will be presented at Easter, in the society's first public performance. Mr. Marcelli has assembled nearly 100 voices, and proposes to add twenty more, thus limiting the choir to 120 voices. The artistic responsibilities of the society are in the hands of Mr. Marcelli, and a board of directors will take charge of the administrative side of the work.

Cooperation of the local Musicians' Union has been promised in the formation of the symphony orchestra. It is expected that a nucleus of eighty good players will be assembled. It is intended also to form a preparatory orchestra, from which advanced students will graduate to join the main body.

Under this plan, it is pointed out, San Diego will eventually have its own symphony orchestra. The course of training for students begins in the elementary school orchestra, from which the best players are drafted for the junior high school orchestras, where in turn, they qualify for the High School Orchestra. From this orchestra, the promising pupils will be taken for finishing training in the preparatory civic orchestra in order to qualify for the Civic Symphony.

### Helen Teschner Tas to Play American Works on European Tour

Helen Teschner Tas, American violinist, who sailed recently to fulfill engagements in Europe, will include Two Preludes by Frederic Jacobi in her programs abroad. Another little-known work by a contemporary composer which she will play is Paul Hindemith's Second Sonata. Mme. Tas will appear in cities of Holland and France this spring and will return to America for another tour next fall. Her last appearance was in a recital at Columbia University, two days before she sailed. She will be accompanied at the piano in her European tour by Louis Snitzler.

Marie Sundelius, soprano, will make her third appearance in Boston this season on April 3, as soloist with the Harvard Glee Club. She will give a recital in Flemington, N. J., on the following night.

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# How Rôles Are Prepared for the Lyric Stage

[Continued from page 5]

taken mental note of—the ideals of the person herself, her dress, her costumes, and above all, her mannerisms. Mannerisms are really the most important part, the most vital dramatic essence of a character. How do we think of *Carmen*, for instance? By her mannerisms—by the way she pulls her scarf about her torn waist after the fight in the cigarette factory; by the indifferent shrug of her shoulder when she is arrested for the offense; by the way she tickles the end of José's nose with her rose, and by her despairing motions when she sees death in her cards. It is the same with the details in the interpretations of *Delilah* and *Amneris* and *Venus*. They all have their particular allure, and these are expressed in the adequate mannerisms more than in the actual words, or the story, or even the music itself.

"When all of the coloring of the text, and the character has been assimilated, I turn to the music. The most important and expressive way to learn the music, at least so far as I am concerned, is with the idea of rhythm paramount. I learn my music in rhythmic curves, in nuances. I think of the whole rôle, the whole opera, as a huge circle. Then I learn all my phrases in circular rhythmic nuances, which have musical give and take according to the other singing parts, or according to the temperamental musical or dramatic rubato. A part should be timed almost as mechanically as the curtain."

## Memorizing While Walking

"Learning a rôle is easy for an old-timer," says Giuseppe de Luca, Metropolitan Opera baritone, "but students must first learn what the part means historically and otherwise. Then they must study the words and music. They should be able to feel the 'spirit' of the music. A part to be done most successfully must be sympathetic to one's real character and ability. This, operatic managers usually know, and they act accordingly."

"I do some of my studying alone, pick-

ing out the music on the piano. Of course, this is less easy than working with an accompanist when one is a beginner. I find it easiest to study in the morning after getting a little exercise, or at night in the quiet of one's room. After learning the music, I again go over the words of the part with much care. A favorite way with me is to write out all the text by memory. When walking in the street I try to repeat the words to myself, and when they slip my memory I get out the libretto and read the passage. This is an excellent way, as it combines exercise with study!

"When the artists are called for first rehearsals at the opera house, the principals first work with an assistant conductor and a pianist. All sing with score in hand. The Italians have a word for this process—'concertare,' to get a smooth ensemble. Hearing the others' parts helps the artist enormously, for thus he learns his cues and his colleagues' portions of the ensembles. Later one works painstakingly at the action of a new opera."

"I learned the part of *Scindia* in 'Roi de Lahore' in two weeks of home study," said Mr. de Luca, "and this is a long and vocally somewhat taxing part. Strangely enough, though I had never sung in the opera, 'Promesse de mon avenir' was the first aria I learned in my study as a boy. I sang it at my audition in Milan at twenty-one."

"The most difficult feat I have done in memorizing? I think it was getting up the part of *Emperor Justinian* in Leroux's 'Teodoro' in five days at Buenos Aires. I virtually ate and slept with the score, and I knew the big scene of the second act better than any one on the stage. But, alas! in the final act, my memory was bad, and three prompters to right, left and front of me 'volleyed and thundered.' However, it was a battle scene, with a tremendous racket going on, and so the fact was overlooked. But I shouldn't care to repeat the experience!"

## Importance of Good Mentor

Frances Peralta, soprano of the Metropolitan, calls to the attention of young artists the advice of the late Victor Maurel, who was one of her teachers. "Maurel always used to tell me," says Miss Peralta, "You must first find out, when you study a part, what kind of girl you are! That will color one's interpretation. First of all, the young artist should read the 'argument,' or synopsis of the libretto, and then read the text from cover to cover. Before attempting to sing the music, I believe, one should go over it with a coach who knows the traditions of the work. This will save time and trouble. The cuts in the score should be marked before study, as these differ from season to season sometimes at the same opera house."

"Study of the music with one's accom-

panist should begin with the most difficult arias and concerted numbers—those parts requiring the longest study and the finest display of one's art. The recitatives may be filled in later. As it is more difficult to learn the words than the music, it is well to write them out several times. Sing over the score with your accompanist, holding the words in the hand for reference if necessary."

"Last comes the operation of 'styling,' or polishing, the interpretation. Phrasing, coloring and balance here must be perfected. The action must then be timed to it. Thus I worked out the action of 'Tosca' myself, and sang it with Scotti at the Metropolitan without rehearsal, as he told me we could work it out as we went. This is only possible when one knows something of the acting style of the artist one must work with. One must also know the score very well to do this. It is pleasanter to work out details with the assistance of the stage manager."

"It is well for young professionals to bear in mind that at the leading American opera houses there are few rehearsals except for new works. The first piano rehearsal is usually with an assistant conductor, who has been given the exact tempi of the work as the conductor will lead it. Later there are ensemble and action rehearsals. Thus we worked a month on 'Così Fan Tutte' before we had the first orchestral rehearsal."

"Diction is of considerable importance, and knowledge of languages helps in memorizing parts. The American singers at the Metropolitan must usually sing in three foreign tongues. If you can't speak these languages fluently, it is necessary to study the diction with a master, so that it will be above reproach. One can, of course, learn a rôle parrot fashion, but if you understand the text, the task is easier. Finally it is necessary to get the music into one's throat, as it were—'ingolare' is the Italian word. This means that one must sing a part through by memory two or three times in half-voice before one is ready to sing it in public."

## Being Natural Is Key

George Meader, tenor of the Metropolitan, outlines a simple method for learning operatic parts. "Read the score first," he advises, "in order to learn the relationship of the character to the other parts. Then start to learn the words without the music. A coach is absolutely necessary, except for the few veteran singers. It is important to have a good one, this is half the battle. One should have a coach who can suggest improvements in one's interpretation and tone, and one that also knows one's voice intimately."

"As for stage action, the first essential is naturalness. I always prescribe fencing lessons as an excellent way for young artists to acquire poise and an easy method of walking on the stage. The degree of rehearsal depends on the artist's knowledge of the traditions of the part. The stage manager is here privileged to make suggestions. In the study of character certain traditions must be observed. An example is the rôle of *Mime* in 'Siegfried'—not, however, a part given as a rule to beginners. There are certain Wagnerian first principles—how *Mime* walks, for instance, but much must also be read from the score concerning his cowardice and sneaky qualities."

"My own first experience was gained abroad, and my first rôle—that of *David* in 'Meistersinger'—took me about three weeks to learn. When my coach suggested that I try to sing it without the score I had misgivings, but I accom-

plished it smoothly. The greater one's enthusiasm, I believe, the quicker one will learn a part. Properly learned, it will never be forgotten."

## Realism May Be Overdone

A warning against the perils of too slavish realism is sounded by Ina Bour-skaya, mezzo-soprano of the Metropolitan, who also outlines a system of acquiring new parts. "I first learn the music, if necessary phrase by phrase," she says. "Then I study the story carefully as to period and 'atmosphere.' I never try to learn it consciously by memory, but repeat the arias until I know them. Then I try to 'feel' the part. With me that is all-important. I believe an artist's action should grow out of his feelings at the moment. There is one thing I admire especially in Mr. Von Wymetal, the Viennese stage manager at the Metropolitan. He says 'If you do not feel it in the way I advise you, do not act it so!'"

"Now as to realism in acting: that may be overdone. In Petrograd the productions of the Music Drama Theater were noted for their vividness. They tried to introduce a new, realistic school of operatic acting. In some instances it was effective, but I remember that they once painted the soles of the shoes white in the duel scene in 'Eugen Onegin,' to represent the snow clinging to them. That only seemed somehow amusing. So also when they tampered with tempi and cut the music of portions where nothing exciting was happening, I think the mark was overstepped."

"The matter of language is somewhat difficult for the Russian artist. Of course in Petrograd and Moscow most of the operas were given in the vernacular. Thus I sang the part of *Carmen* with the Russian Grand Opera Company on its American tour. But two years ago for the Metropolitan I learned it in French. This was not so very difficult, as I speak that language fluently. Traditions in production differ very much in different countries, and the artist must adapt herself to this fact. An example is 'Coq d'Or,' which in Russia is always acted and sung by the same cast. I like the American way, nevertheless. Certain composers' rhythmic habits are harder to master than others, and Rimsky is one of them. When his eleven-beat measure was first played in Russia the orchestral musicians were much upset. To cover their chagrin and help in the countings they used to say under their breath the eleven syllables of the Russian equivalent for 'Rimsky-Korsakoff is absolutely mad!'"

The testimonies of other artists as to how they learn new rôles will be given in subsequent issues of *MUSICAL AMERICA*, as limited space will not permit the inclusion of these in the present article.

R. M. KNERR.

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## BALTIMORE NOVELTY GIVEN BY SYMPHONY

Bechau Conducts Performance  
Of His Fantasy—Local  
Artists Appear

By Franz C. Bornschein

BALTIMORE, March 22.—The sixth and last concert of the Baltimore Symphony at the Lyric on the evening of March 16 was of special interest on account of the playing of a new work by a prominent Baltimore composer, and also because

two local singers were soloists. Charles H. Bechau conducted his own Symphonic Fantasy, which proved a work of distinguished musicianship having melodic and harmonic distinction. The piece is in two movements which follow strict form and the instrumentation throughout is very effective.

Besides this feature of local interest, Elsa Baklor, soprano, and George Castelle, baritone, were heard in a duet from the "Hamlet" of Ambrose Thomas and a scene from "Pagliacci." The soprano made a deep impression with the skill and beauty of her singing and the baritone disclosed a dramatic fervor and commanding style. Gustav Strube prepared the orchestra for the final program and a general improvement was noticed throughout the orchestra.

Hazel Bornschein, soprano, and Ruth Lemmert, eurhythmic dancer, both members of the staff of the Preparatory Department of the Peabody Conservatory, gave the fourth recital of the series on March 18, in the East Hall, before a large audience. Miss Lemmert gave eurhythmic interpretations and picturesque dances in costumes. Her graceful work gained admiration. Mrs. Bornschein sang in charming style several "Lonesome Tunes," arranged by Brockway, and presented also the Bainbridge-Crist "Chinese Mother Goose Rhymes" in costume. An unusual feature of this program was "How the Great Guest Came," a Russian legend told in verse by Edwin Markham and set to musical accompaniment by Franz C. Bornschein. Mrs. Bornschein read this poem with the assistance of the composer at the piano. Virginia Blackhead and Marie Shriver were the accompanists.

Fraser Gange, baritone, closed the series of Friday afternoon recitals at the Peabody Conservatory on March 21. With the opening arias of Handel, the baritone demonstrated his ability, and each succeeding number increased the approval of his work. A classic group of lieder, and a brace of contemporary English songs, with some Scotch numbers, comprised the varied list offered to the admiring audience. Leopold Mannes gave musicianly support at the piano.

Elizabeth Gutman gave a costume recital at the Little Lyric on Saturday, March 22, with the assistance of Frank Bibb at the piano. The versatile soprano

prefaced each section of the program with illuminating description, and the whole theme "From Mother Goose to Shakespeare" became fascinating to the young audience. A group of Russian songs, some Shakespearean settings, the Bainbridge-Crist "Chinese Mother Goose Songs," Sidney Homer's droll version of the Mother Goose rhymes and some light songs of Del Riego and Ingraham were presented with suitable costumes for each group.

Charlotte Knoop, Mrs. George Pickering, Mrs. E. T. Paul, Mrs. Walter Reed, Adele Schaefer, John Hedeman, Walter Campbell, Vion Masson and Edgar T. Paul, vocalists, were heard in a program at the Masonic Temple on March 21, under the leadership of Mr. Paul.

A musicale for Purim, under the auspices of the Sisterhood of Baltimore Hebrew Congregation, was given by Julius Sokolov, violinist; Rose Bozman, soprano; Elsie Craft, soprano; Wilma Kaplan, pianist; Robert Wiedefeld and Elsie Baklor. The Baltimore Section Council of Jewish Women gave an illustrated program, "Music on the Continent," at the Phoenix Club on March 17. Those who presented the program were Helene Broemer, cellist; Beulah Weil, soprano; Laureine Back and Mignon Tiefenbrun, dancers; Thomas Mengert, baritone; Richard Goodman, pianist, and Selma Tiefenbrun, accompanist. Mrs. E. E. Engel had charge of the musicale.

In the production of the Greek play "Antigone" at Goucher College by the class of 1924, Mendelssohn's incidental music was performed under the leadership of Edmund S. Ender of the Peabody Conservatory. The chorus showed careful training and sang with finish. Audrey Freeman, violinist, and Helen Ward, cellist, assisted.

Marie Fox Amoss, pianist, and Grace Spofford, lecturer, gave a program of classic and modern piano compositions with explanatory notes before a large audience at the Preparatory Department of the Peabody Conservatory on March 11.

Gustave Illmer, pianist, gave the fourth of his series of lecture-recitals on March 11, at Knabe Hall. His program consisted of works by Mendelssohn, Chopin and Brahms, given with brilliant skill.

Katherine Lucke, organist of the First Unitarian Church, recently gave a Mendelssohn program which included the Sixth Organ Sonata and excerpts from "Elijah" and "St. Paul." Mrs. Edgar Paul, Elsie Melemt Schmidt, Charlotte Knoop, Josephine McLaughlin, Mrs. Henry Franklin, Edward Jendrek, G. Connor Turner, Fepton L. Barrett and John F. Osbourne were the singers.

## Portland, Me., Organizes Junior Music Club

PORTLAND, ME., March 22.—A Junior Music Club, with a membership of more than 200, was organized at Portland High School on March 10, when Julia E. Noyes and Mrs. James A. McFaul, representing the National and State Federations of Music Clubs, addressed the students. The Rossini Club, of which Julia E. Noyes is president, is sponsor for this junior club and has appointed Emily Eldridge, violinist, and Louise Armstrong, pianist, both Rossini members, as counsellors. Through the Maine Federation the new club will be affiliated with the National Federation of Music Clubs. ANNIE J. O'BRIEN.

## Wichita Greets Little Symphony of Kansas City, Mo.

WICHITA, KAN., March 22.—The Little Symphony of Kansas City, Mo., under the conductorship of N. De Rubertis, made three appearances in this city on March 11. Two concerts given at the new High School Auditorium were planned specially for school children, who attended to an estimated number of more than 5000. At these concerts Edwin Poteet of St. Joseph, Mo., a twelve-year-old violinist, was the soloist, and showed marked ability. The evening performance given at the Forum as one of the regular numbers of the Municipal Series was attended by an audience estimated at 2000 persons, who warmly applauded a fine program. The soloist in the evening was Margarita Selinsky, who played the Andante and Finale from Mendelssohn's Violin Concerto in authoritative manner, and was enthusiastically recalled.

T. L. KREBS.

## CHATTANOOGA HEARS ELMAN

## Local Artists Also Appear in Successful Recital

CHATTANOOGA, TENN., March 22.—A recital given at Wyatt Hall on March 10, by Mischa Elman, violinist, was not, owing to other attractions, as well attended as was hoped, but Mr. Elman played in his usual artistic style, and aroused demonstrative applause. He played numbers by Handel, Lalo, Mozart, Beethoven, Chopin, Paganini, Sarasate and Rimsky-Korsakoff, and was admirably supported by Josef Bonime at the piano.

Mrs. W. P. Bales, soprano; Mrs. O. P. Darwin, pianist, and Lester Cohn, violinist, gave a successful concert at the Courthouse Auditorium on March 10. Mrs. Darwin played with temperament the first movement of MacDowell's Sonata "Tragic," and Mr. Cohn showed excellent technique in several solos. Mrs. Bales sang, in a voice of quality and power, ballads and classic arias. The accompaniments were effectively played by Ruth Stivers. HOWARD L. SMITH.

## Onegin Sings in Lansing

LANSING, MICH., March 22.—Sigrid Onegin, contralto, aroused enthusiastic applause by her artistic singing at Prudden Auditorium on March 14. Her sincerity and dramatic power in a program of which Schubert's "Erl-King" and the "Samson and Delilah" aria were among the features made the recital eventful.

THERESA SHIER.



**THEO KARLE**  
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THEO KARLE, tenor, was heard in recital at Philharmonic Auditorium Saturday afternoon. The songs presented were all of concert caliber, with the exception of one operatic aria, "Cielo e mar," from "Gloconda," and suited Karle's voice and interpretative powers admirably.

This singer is essentially a concert artist, as his voice has the mellow and sympathetic quality which has endeared many another tenor to the public, and his diction is the acme of culture.

Of the first group, "Over the Steppe," by Gretchaninoff, was the most interesting, with its air of tragedy and the grim inevitability of the north, which Mr. Karle made potent with his convincing art. "Im Zitternden Mondlicht Wiegen," by Haile, was so pleasing to the listeners that it was repeated. The two Rachmaninoff numbers gave the artist an opportunity to display his knowledge of phrasing, which is perfect, and is probably the outstanding feature of his performance.

Thomas George assisted at the piano and was in perfect accord with the artist at all times.

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# Piano Works Dominate Publishers' Lists

By SYDNEY DALTON



PIANISTS will find some unusually interesting works for their instrument among recent publications. It is not often that they are offered a list of compositions by such distinguished practitioners of the art as John Alden Carpenter, Harold Bauer, Emerson Whithorne, Poldini and Constantin Sternberg all in the same week. And some of these numbers will no doubt soon find their way into many a recital program, as they are of a high order of merit. Florence Parr Gere, an American composer who is coming to the front, is also represented by a number of short pieces which have been published in France. There are a few choice bits for singers, chief among them being a song by Charles Wakefield Cadman that should not be overlooked.

**Diversions for Piano by John Alden Carpenter**

John Alden Carpenter's "Diversions," a set of five pieces for piano (G. Schirmer), are as fine, in their way, as anything that has come to us for some time. Mr. Carpenter is one of the most talented composers America has produced, and these numbers reflect the high qualities of his art, among them sterling originality and a well defined individuality. He imitates no school or personality. His idiom can only be called American in that it differs from that of his European contemporaries. He is a modernist in his thought, but there is the utmost clarity of expression in his music. In these diverting "Diversions" there is a richness, a sensitiveness and a coloring in the harmonic body that is fascinating, and with it all there is a large virility, a frankness and breadth that is most grateful. The composer gives us no hints as to the moods, or, if you will, the programs of these pieces, but the artist will find them richly suggestive. The third number would, in the hands of a less discriminating composer, sink to the most abysmal depths of the sentimental waltz, but Mr. Carpenter turns it into a fine bit of piano music, admirably harmonized. When the American composer is under discussion, we may hold up our heads and point proudly to John Alden Carpenter and a few of his contemporaries.

**Harold Bauer as Composer**

Harold Bauer, the composer, is not yet so generally known as the same musician at the piano, but if he continues to produce work like his "Tunes from the Eighteenth Century" (G. Schirmer), he bids fair to share honors with Harold Bauer, the pianist. There are four pieces listed under this title, of which the last three have been received. These are "Ye Sweet Retreat," "Motley" and "Flourish." The first is a tune from a Cantata by William Boyce, entitled "A New Song of Solomon." It is deliciously fragrant in itself, and Mr. Bauer has enhanced it greatly in his use of it. There is something of the same charm as Brahms achieves in

his use of a Scotch tune in his Intermezzo, Op. No. 1. Bach or Handel would have been proud of "Motley." It has a smooth grace and delicacy that should make it popular with discriminating pianists. In "Flourish," Mr. Bauer has achieved a brilliant and thoroughly original bit of music that makes an attractive recital number, and its difficulties are not exaggerated. There is something reminiscent of our old favorite, "We Won't Go Home Till Morning," in the theme and rhythm of this "Flourish," and it possesses much of that tune's abandon and humor—touched with the magic of fine musicianship and a high order of pianistic artistry.

**A Portrait for Piano, by Whithorne**

Emerson Whithorne's "Portrait," for piano, comes to us as a supplement to the December edition of a well-known French publication (*Paris: La Revue Musicale*). Both the distinguished American composer and the French journal are to be congratulated on its printing. Despite its modern and involved idiom, this "Portrait" has something striking and gripping about it; something that invites attention and study. It is unique and original music, shot through with flashes of intense and dancing color. Undoubtedly it is the work of a composer of unusual talent. The pianist who attempts its performance must be one who has outgrown the melody-and-accompaniment stage. Each of the many voices demands its due value; and they are mixed values, not the clear-cut voice leadings of a fugue, for example. Such music is difficult to play, and the difficulty is greater than mere velocity.

**A Book of Studies by Eduard Poldini**

Eduard Poldini contributes a volume of twenty-five "Poetic Studies" to the Scholastic Series (G. Schirmer), and teachers who have already realized the many excellencies of the works in this edition will find something of peculiar interest in this set of studies. They are designed, primarily, to develop interpretative taste, combining, to be sure, a certain amount of technical development; but touch, phrasing, dynamics, pedaling and the innumerable details that combine to make the intelligent and artistic interpreter are mainly stressed. To put it in the words of the composer, in his introductory remarks, they are "especially intended for refining the player's art when he has reached a medium grade of proficiency." They are not alone successful from this viewpoint, however, in that they are written in the ingratiating manner that has made Poldini's piano compositions popular with teachers, students and audiences.

**Three Pieces in Lighter Mood**

Hanna Van Vollenhoven's waltz, "Mon Rêve" (Harold Flamm), is a dreamy, seductive piece of piano music, nicely written and effective. It is in no way difficult and would make a good drawing-room or recital number. George F. Hamer's "The Faun" (Arthur P. Schmidt Co.) is also a waltz, rather conventional in style and idea, but well calculated to develop facility on the part of the performer. From the Schmidt press comes also a Characteristic Piece by Gladys Cumberland, entitled "Wedding

Bells." Its chief feature is a cheerful chime effect that persists more or less throughout. For about fourth grade pupils.

**Jack and the Beanstalk Told on the Piano**

Fannie C. Dillon always has something of interest to offer in her piano music, and her new set of three pieces, entitled "Jack and the Beanstalk" (John Church Co.), is no exception to the rule. She possesses the rare knack of being able to write really musically in the early grades, and her lively imagination never seems to tempt her to forget the narrow limits within which the young student is confined. These pieces are not only excellent teaching material, but good music that is well worth listening to. Pupils fed on such works develop a taste for the good things of the art. Teachers should look into this attractive volume.

**New Song by Charles Wakefield Cadman**

Charles Wakefield Cadman is threatened with another song success! Singers may find it in "The Love Path" (John Church Co.), and it is issued in keys for high and low voices in order that both may share in its merits. The melody has a delightful lilt and there is subtlety in the rhythmic swing of it. It is certainly one of the best songs Mr. Cadman has given us for a long time and singers will not be slow to recognize it.

**Etude de Concert by Sternberg**

Constantin Sternberg, one of our best known composers of piano music, has added a number of particular value to the literature of the instrument in his recently published Septième Etude de Concert (G. Schirmer). It is a brilliantly written, eminently pianistic and unusually grateful piece of music. The composer makes use of a descriptive sub-title, "Chevauchée nocturne," and he carries out his idea of rhythmic urge, combined with rich sonority, to the flashing finish. Mr. Sternberg is agreeably conservative in his idiom, but he has freshness and individuality in his musical thought and writes masterfully for the instrument. This etude requires a proficient technic for its performance, but it is worth all the study it demands.

**New Piano Pieces by Florence Parr Gere**

Florence Parr Gere, an American composer who has received much of her training in France, has written a series of piano pieces that bear the imprint of a well-known firm of Parisian publishers (J. Hamelle; New York: Fine Arts Importing Corporation). In all these numbers there is a strong French influence. One would conclude, without the aid of the titles, that they had been written under the influence of French scenes—perhaps under the spell of French masters. "Impressions de Fontainebleau" includes three short ideas: "Arrivée," "Promenade dans le jardin anglais" and "Aurore." They are descriptive, fanciful and interesting, though somewhat in the style of experiments in figuration, rather than developments of themes. They might, perhaps, be called Impressions. This is true also of another set of three pieces, entitled "Patinage à roulettes," "Notre-Dame" and "Mi-Carême." They are published under the general title of "Trois Pièces pour Piano." Finally there are "Gazouillement d'oiseaux," "Poème de la mer" and "Le Temps des lilas," all from the same press. Mrs. Gere has ideas and many of them are distinctly agreeable.

**Two Songs for Medium Voice by Henry E. Sachs**

Of two songs by Henry E. Sachs, one of them, entitled "The Three Riders" (G. Schirmer), stands out distinctly as being an unusually good number. It possesses virility, dash and character in a marked degree and is touched with no small amount of originality. The rhythmic suggestion of galloping horses is skillful and uncommon, and the sudden change of mood on the words, "The cold moon laughed from above," is one of the most telling points of the song. "Once in a While" does not rank with its companion song, but of its kind—a brief sentimental idea—it is better than most and would make a popular encore number.

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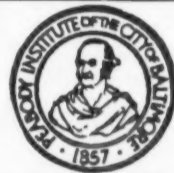
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**CLEVELAND STIRRED BY GIGLI'S RECITAL****Tenor and Aids in Fine Concert—Rubinstein and de Ribaupierre Play**

By Florence M. Barhyte

CLEVELAND, March 22.—An immense audience assembled in Public Hall to hear Beniamino Gigli in recital on Sunday night, and storms of applause followed each appearance of the tenor. For the most part Mr. Gigli's program consisted of popular operatic numbers. His printed list included Gluck's "O del mio dolce ardor" and Donaudy's "O bei nidi d'amore." In complete contrast came "Mother Machree." Numerous encores were added.

Helen Hobson, soprano, and Charles de Harrack, a local pianist, were assisting artists. Miss Hobson, formerly of Cleveland, was accorded a most enthusiastic reception. She has a voice of beautiful quality and sings in admirable style. Her numbers included Massenet's Aria "Il est doux, il est bon" from "Hérodiade"; an aria from "Forza del Destino" by Verdi and several extras.

Mr. de Harrack was warmly applauded for his playing of compositions by Rachmaninoff, Chopin, Leschetizky, Verdi-Liszt and one of his own compositions, a

Prelude in E Flat Minor. Excellent accompaniments were supplied by Vito Carnevali. The concert was under the local direction of G. Bernardi.

The fourth program in the series of sonata recitals by Beryl Rubinstein, pianist, and André de Ribaupierre, violinist, was presented on Tuesday, March 20. The numbers included the Grieg Sonata in G, the Mozart in B Flat and a new composition by Beryl Rubinstein.

A joint organ recital by Douglas Moore and Arthur W. Quimby was given at the Museum of Art on March 19, under the auspices of the Northern Ohio Chapter of the American Guild of Organists. Compositions by Bach, Handel, Franck, Mailly, Martini, Bonedetto Marcello, Barie, Roger-Ducasse and Frank Bridge were played.

The annual Welsh Musical Night, instituted several years ago at Epworth-Euclid Methodist Church by the late J. Powell Jones, then director of the large choir, was a recent event of importance. Charles D. Dawe, conductor of the Orpheus Male Choir, is now director and is continuing the customs established by Mr. Jones. The entire program, including organ numbers, were by Welsh composers.

Jean Westoresco, first violin; Anton Joergensen, second violin; Frank Erude, cello, and Fred De Muth, viola, presented an interesting program at Emmanuel Church, March 19. They were assisted by Mrs. James L. Russell, contralto, and Mrs. Harold J. True and H. F. Anderson, accompanists.

**JERITZA ON TOUR**

Greeted by Capacity Audience in Hartford, Conn.—Schmidt's Forces Heard

HARTFORD, CONN., March 22.—Maria Jeritza, soprano of the Metropolitan Opera, appeared in recital on the afternoon of March 9. Seats had to be placed upon the stage and even then hundreds were turned away. Mme. Jeritza received an extremely enthusiastic welcome. Assistance was given by Max Rose, violinist, and Walter Golde at the piano. The recital was under the local management of Robert Kellogg.

The Hartford Philharmonic Orchestra, conducted by Henry P. Schmidt, played admirably at its recent concert numbers by Wagner, Tchaikovsky, Dvorak and other composers, and Samuel Gardner, violinist, was soloist in Mendelssohn's Concerto in E Minor.

Queenie Mario, soprano of the Metropolitan Opera; Reta Present, pianist, and Charles B. Beach, baritone, were the artists in a Friday morning musicale in the course organized by Robert Kellogg and were warmly acclaimed by a large audience. This concert was given at Hotel Bond.

The usual capacity audience greeted the Flonzaley Quartet upon its appearance at Unity Hall on March 7 under the auspices of the Musical Club. The program was made up of works by Beethoven, Bloch, Taneieff and Dvorak.

Evelyn Marcell, contralto, appeared in recital lately at Christ Church Parish House before a cordial audience.

BURTON CORNWALL.

**Ensembles to Unite in Performance of Brahms' Chamber Music Works**

Willem Willeke, 'cellist of the Elshuco Trio, has announced that this organization will unite with the Berkshire Festival Quartet in the performance next season of the complete chamber music works of Johannes Brahms in a series of eight concerts in Aeolian Hall, New York. The programs will be given on Friday evenings between November and April and will enlist the support of other artists in the performance of the various trios, sonatas, quartets, quintets and sextets. Mr. Willeke, who was recently appointed director for life of the Berkshire Music Colony, Inc., will spend the summer on South Mountain at Pittsfield.

**W. L. Coghill to Visit Europe**

W. L. Coghill, manager of the New York offices of the John Church Company, will sail for Europe on the Olympic on April 5. He will visit the London branch of the company and other centers in the British Isles. After spending some time in Belgium he will go on a motor trip through France.

**GREET FLONZALEY QUARTET**

Indianapolis Throng Acclaims Dupré—Recital by Elizabeth Lennox

INDIANAPOLIS, March 22.—The Flonzaley Quartet played before the Männerchor Society on the afternoon of March 16 for the second time this winter. Works by Mozart, Beethoven and Bloch, with smaller numbers, made up a program which stirred the audience to enthusiasm.

Marcel Dupré's organ recital on March 14, under the auspices of the Indiana Chapter of the American Guild of Organists, attracted an audience which filled the Tabernacle Presbyterian Church. Mr. Dupré aroused great enthusiasm in numbers by Bach, Clerambault, César Franck and Schumann and some of his own compositions. One-half of the program was devoted to improvisations in the form of a symphony upon themes submitted by members of the Guild.

Elizabeth Lennox, contralto, gave a recital on the afternoon of March 14 at the Masonic Temple under the auspices of the Indianapolis Matinée Musicale. Numbers by Handel, Haydn, Schumann, Brahms, Loewe, Saint-Saëns, MacDowell, Horatio Parker and Sidney Homer were in the program. The audience warmly applauded both the artist and her accompanist, Mrs. Arthur Monninger.

PAULINE SCHELLSCHMIDT.

**Friends of Music Engage Schnabel for Beethoven Series Next Season**

Artur Schnabel, pianist, who toured this country two seasons ago, will give a series of seven recitals in the New York Town Hall next season, presenting the entire series of sonatas by Beethoven. The recitals, which will be under the auspices of the Society of the Friends of Music, will be given on the evenings of Jan. 12 and 26, Feb. 9 and 23, March 9 and 23 and April 6.

**Richard Bonelli Scores in Opera Abroad**

Richard Bonelli, American baritone, has been singing in Europe with outstanding success this spring. He was heard in seventeen performances, seven times in "Aida" in Modena, Italy, where he became one of the most popular singers. From there he went to Monte Carlo to prepare the title rôles in two new operas for their French premières. He made his first appearance in Monte Carlo as Tonio in "Pagliacci," with Muratore singing the part of Canio, and was so successful that his engagement for five performances was increased to eleven.

**Philadelphia Music Club Reviews Season in the "Keynote"**

The *Keynote*, the official organ of the Philadelphia Music Club, in its March issue, the last one this season, presents

a general survey of the work and aspirations of the club by its president, Mrs. Edwin A. Watrous. This number contains a message from the Mayor of Philadelphia and an article on the "Value of the Junior Music Club" by C. M. Tremaine, director, National Bureau for the Advancement of Music. Harvey M. Watts contributes an article on the superiority of the American orchestra over the European, and Adela Tucker Gulbrandsen a discussion of the proposal that the Philadelphia Orchestra should play unseen. The *Keynote* is edited by Mrs. J. S. W. Holton and Arthur H. Kinsley.

**NASHVILLE HAILS VISITORS**

Paderewski and Frieda Hempel Among Recitalists—Local Cantata Sung

NASHVILLE, TENN., March 22.—Ignace Jan Paderewski was greeted by a capacity audience in a recital given at Ryman Auditorium under the local management of Mrs. L. C. Naff. His program included Beethoven's Sonata in D Minor, Op. 31, No. 2; Haydn's Andante with Variations, Mozart's Rondo in A Minor, Brahms' Variations on a Theme by Paganini, a group of Chopin numbers and the Mozart-Liszt "Don Juan" Fantasia. Several encores had to be given.

Frieda Hempel was warmly applauded in a recital at Ryman Auditorium on March 4, when she sang artistically a program including Handel's "O, Had I Jubal's Lyre"; Schumann's "Spring Night" and "Thou Art Like a Flower," Schubert's "The Youth at the Spring," Jenny Lind's "Herdsman's Song," the "Shadow Song" from Meyerbeer's "Dinorah," with flute obbligato, and Mendelssohn's "On Wings of Song." Several encores had to be added. Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, were also heard in solos.

The cantata, "Hosea," composed by F. Arthur Hinkel to words selected and written by Right Rev. Dr. Mikell, was sung on March 2 at Christ Church, where Mr. Henkel is organist and choirmaster. The solo parts were ably taken by Aleda Waggoner, soprano; Mrs. Grady Fentress, contralto; George D. Nevins, tenor, and Douglas Wright, bass.

Mr. Henkel conducted the Nashville Symphony in an attractive concert at Ryman Auditorium on the afternoon of March 2. The program was enthusiastically applauded and two of the numbers had to be repeated.

Kenneth Rose, head of the violin department at Ward-Belmont, gave his annual recital at the school recently and exhibited a fine tone and finished technique, particularly in the Vivaldi-Nachez Concerto. His program also included Chausson's "Poème" and several other numbers. Mrs. Rose was an artistic accompanist.

An attractive program was given before the Centennial Club by Kathryn Kirkham and Mrs. Robert Caldwell, singers; Sara Hitchcock, violinist; Margaret Pittman and Amelia Throne, pianists; Pierre Briquet, 'cellist, and Aline Fentress. Mrs. Kenneth Rose and Miss Pittman were the accompanists. Mrs. Rose was chairman for the day and Mrs. Robert Lusk, chairman for the club, arranged the program. MRS. J. A. WANDS.

Wanda Landowska has completed her first American tour of more than thirty engagements and sailed for Europe on March 23. She will return next fall for a second tour under the direction of Concert Management Arthur Judson.

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# From Ocean to Ocean

CONNERSVILLE, IND.—Jean Turner was recently appointed organist of Trinity Episcopal Church.

TORONTO, CAN.—The recent vocal recital given by Leita Matheson and Leslie Holmes, pupils of Dr. Albert Ham, was largely attended and the young singers created a favorable impression.

YANKTON, S. D.—The Yankton College Girls' Glee Club will spend two weeks in touring East and South Dakota, giving fourteen concerts. This tour is scheduled to begin in Beresford on March 28.

PORTLAND, ME.—The Marston Club celebrated a guest night at the home of its president, Mrs. Lester Lanterman, when Arthur Buckman read a paper on "Indian Music," and this was illustrated by club members.

SAN ANTONIO, TEX.—A vote was passed at a recent meeting of the Tuesday Musical Club to create a fund to assist students. The sum of \$10 was donated to the institution for the blind at Austin and \$25 to the Musicians' Fund of America.

WICHITA, KAN.—An interesting recital of violin numbers and dramatic readings was given recently at the Wichita College of Music and Dramatic Art by Mr. and Mrs. William Wrigley, assisted by Samuel Burkholder and Frances Fritzlen, accompanists.

LEWISTON, ME.—Dubois' Cantata, "The Seven Last Words of Christ," was sung at the Bates College Chapel recently under the leadership of Edwin L. Goss. Eva F. Spear, soprano; Vance W. Monroe, tenor, and Fred A. Clough,

baritone, were the soloists. Cecilia C. Goss was organist.

WICHITA, KAN.—An interesting program of modern piano numbers was given before the Saturday Afternoon Club by Verna Moyer, who added talks explanatory of the music. In two groups of songs sung by Melba Alter, accompanied by Mary Enoch, there was included a composition by Miss Moyer.

CONNERSVILLE, IND.—A. A. Glockzin gave a talk before the Lyons Club at a recent meeting on the value and scope of music in the public schools. The choir of the Central Christian Church gave a secular concert lately. Soloists were Dan Wance, organist; Gleda Houghton, reader; Frances Batt-Wallace, soprano, and L. Maurice Lucas, baritone.

ATLANTA, GA.—Dr. Ben J. Potter recently gave an organ recital in Trinity Church, followed by a special choral service by the choir. F. A. Self, organist of St. Philip's Cathedral, gave the seventh recital of the winter series lately. Elizabeth McChord Peeples sang "The Voice in the Wilderness" by John Prindel Scott and W. C. Pauley sang Scott's "The Trumpet Shall Sound."

LONG BEACH, CAL.—Mildred Ware, contralto, pupil of Joseph Ballantyne, appeared lately in recital and showed fine vocal quality in the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and other numbers, including "The South Wind," by Alice Maynard Griggs—a song which was received with marked favor. Bernice Hall, pianist, played some effective solos.

CONNERSVILLE, IND.—The Glee Club of the high school gave its annual concert

in the Auditorium of the high school recently. The Club was assisted by Ernest Hesser, baritone and director of music in the Indianapolis public schools.

The L. Maurice Lucas concert party gave a concert recently in Liberty, Ind. Members of the party are Frances Batt-Wallace, soprano; Gleda Houghton, reader; Hazel Murphy, pianist, and L. Maurice Lucas, baritone.

PORTLAND, ME.—The combined orchestras of Portland and Deering high schools, under the leadership of Raymond Crawford, supervisor of music, furnished a musical program for the Portland Club dinner recently at the Falmouth Hotel. The Men's Singing Club of Sanford gave a concert lately at Town Hall. Marion Harper Kuschke, soprano; Lois Mills, accompanist, and John Fay, pianist, were assisting artists. Frank L. Rankin conducted.

JOHNSTOWN, PA.—Alvord Druckenmiller, president of the Johnstown College of Music and teacher of piano, presented Carlyle Swope in recital in Cambria Library Hall recently. Mr. Swope gave a program that included compositions by Chopin, Saminsky, Granados, Powell, Guion, Liszt and Beethoven's Sonata, Op. 27, No. 1, which he played with a fine display of technique and interpretative ability. He was heartily applauded by a large audience.

ATLANTA, GA.—The Fine Arts Club has elected the following officers: Mrs. Ten Eyck Brown, president; Mrs. W. H. Kiser, first vice-president; Mrs. Frank Inman, second vice-president; Mrs. Joel Hurt, Jr., third vice-president; Mrs. William P. Hill, secretary; Mrs. Brooks Morgan, treasurer, and Mrs. Wilmer Moore and Mrs. Paul Seydel, concert directors. Mrs. Ewell Gay, retiring presi-

dent, was made honorary president for life and Nan Stevens, honorary president.

SIoux CITY, IOWA.—Anna Diller Starbuck of Iowa City appeared in a piano recital at the Heizer School of Music, under the auspices of the MacDowell Club, for the benefit of the Musicians' Fund of America. The band of the Monahan Post, American Legion, gave a recent concert at the Central High School auditorium, with Carl Norrbom as vocal soloist. Mrs. R. W. Richardson, Mildred Nelson, E. S. Townsend, Fred Pierce, Chris Dahl and Ray Harstad, singers, also contributed to the program.

SAN ANTONIO, TEX.—Music by Texas composers formed the program at a recent meeting of the Tuesday Musical Club. Numbers by David Guion, Carl Venth, Harold Morris, Helen Bates, Kathleen Blair Clarke, Oscar J. Fox and John M. Steinfeldt were heard and their work and that of several other composers hailing from this State was discussed. This program was given by Mrs. Henry Drought, Mrs. S. J. Chandler, Mary James, Mrs. T. M. Wheat, Bertram Simon, Ethel Crider, Mrs. Eli Hertzberg, Mrs. Fred Jones, Kathryn Ball, Mrs. Sylvester Gardner, Annie Holliday, Jewell Carey, Walter Dunham, Mrs. A. M. Fischer, Mrs. Edward Sachs, Mrs. F. E. Tucker and Mrs. E. P. Arneson. Frank L. Reed of the University of Texas, Austin, lectured on form in music.

CARTHAGE, ILL.—Carthage College Conservatory, Elmer Hanke, director, presented the following students in recital at Trinity Church: Irma Byler and Shirley Canady, pianists; Marvel Everhart, soprano; Dorothy Herren, contralto; Wilfred Sonntag, baritone, and Iola Casburn, violinist. The Ladies' Glee Club, under the direction of Esther Peterson, assisted. The choir of the Methodist Church, under the leadership of Jeanette Eastman Doud, gave an admirable interpretation of Gaul's "Holy City" recently. The soloists were Jeanette Doud, Marie Cronk, Annis Daab, Helen Sherrick, sopranos; Mary Shipton and Stella Gordon, contraltos, and Robert Thompson, bass. Accompaniments were furnished by Anna Seebree, organist, and Laura Manier, pianist. The Junior Choir assisted in the "Sanctus."

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# People and Events in New York's Week

## NORFLEET TRIO ENDS TOUR

Musicians Feature Music of Texas Composers in Southern Cities

The Norfleet Trio has returned to New York from an extensive tour that carried the musicians as far West as San Antonio, where they gave a concert in the ballroom of the St. Anthony Hotel under the auspices of the Tuesday Musical Club. The ensemble gave programs before student bodies of many educational institutions, several new ones having been added on its recent tour. These were Daniel Baker College, Kidd-Key Conservatory of the College of the Ozarks, University of Arkansas and Lenox Hall and Loretta Colleges, both in St. Louis. Return engagements were fulfilled in Pine Bluff and Russellville, Ark. The Trio presented the first chamber music concert given in Navasota, sponsored by Julia D. Owen, a Texas composer.

The Norfleet Trio has for many years been popular in Texas and on this tour featured several works by Texas composers, dedicated to the Trio. These included "Elfin Dance" by Frank Renard, "The Waterfall" by Carl Venth and "The Bogey May" by Louis Versel. Mr. Versel has also made an arrangement for the Trio of an old Scots tune, "Thou Hast Left Me Ever, Jamie," which the ensemble played for the first time in St. Louis with great success.

## Mannes School Arranges Five Concerts for Scholarship Fund

A series of five special concerts by students of the David Mannes Music School for the benefit of the scholarship fund will be given in the auditorium of the school, beginning with a children's program, on the afternoon of March 26. The second program on March 29 will be composed of scenes from three operas and on April 9 advanced piano students will give the program. The senior string orchestra and soloists will give the program on April 12 and on April 16 students of Rosario Scalero will be heard in original compositions. The school is not an endowed institution, and Mr. and Mrs. Mannes hope to increase the scholarship fund so that approximately fifty more students may be awarded full or part scholarships. Vladimir Drozdoff, Herbert Drittler, Fraser Gange and Greta Torpadie have been added to the faculty since the beginning of the present school year.

## Ivögün to Sing Arrangements of Chopin Works in Last Recital

Maria Ivögün, soprano, will give her last New York recital in Aeolian Hall on the evening of April 1, on which occasion she will sing for the first time vocal arrangements of three Chopin numbers. They are the Nocturne in G Minor, Nocturne in G, Op. 37, No. 2, and Grand Valse Brillante. The arrangements were made by her accompanist, Bruno Seidler-Winkler. Mme. Ivögün will also sing "Nelken" by Mengelberg and "Meine Mutter hat's gewollt" by Bruno Walter, arias by Mozart and Pergolesi and Schubert's "Der Hirt auf dem Felsen," with clarinet obbligato by Fred van Amburgh.

## Charlotte Lund Sings in Brooklyn

Charlotte Lund, soprano, assisted by N. Val Peavey, pianist and baritone, made her first appearance at the Bethlehem Swedish Lutheran Church in Brooklyn on the evening of March 22. The program included duets from "Bohème" and "Cavalleria," soprano solos by Vidal, Strauss, Sinding, Grieg and others and two groups of piano solos by Brahms, Chopin, Palmgren and Grieg. The artists were heard by a large audience that gave them abundant applause.

## Gustafson to Give Concerts Under Evelyn Hopper's Direction

William Gustafson, bass of the Metropolitan, will appear in concert in the future under the exclusive management of Evelyn Hopper. He will sing leading rôles with the New York Civic Opera Association this summer and will open his fall season with an appearance at the Worcester Festival in a performance of Hadley's "Resurgam" on Oct. 9.

## Celebrities of Music Meet in New York



Music-Lover Is Hostess to Famous Figures in the World of Opera and Concert

NEW YORK sees many extraordinary gatherings of musical celebrities, but here is a group quite out of the usual. The gentleman who may or may not be going to sing to the accompaniment of Leopold Godowsky will at once be recognized as the affable Siegfried Wagner. But here the Apostle of Bayreuth and the other members of the little musical Internationale have come to pay

tribute to a young colleague, Anton Bilotti, pianist. Mrs. John A. Drake is the hostess and the scene of the gathering is her Park Avenue home. From left to right may be seen Pierre Monteux, conductor of the Boston Symphony; Mrs. Drake, Mr. Godowsky, Mr. Bilotti, Mrs. Siegfried Wagner, Mr. Wagner, Mrs. Godowsky, Mme. de la Montarye Bibily, Mr. Drake and Mme. Monteux.

## Hungarian Violinist to Make Début

Lilla Kalman, Hungarian violinist, will make her American début in a New York recital in the Selwyn Theater, on the evening of March 30. Miss Kalman studied with Hubay at the Academy in Budapest, winning the first violin prize in 1920. In the last three years she has played with success in recital and with orchestra in the leading centers in Hungary, Austria and Germany. Her program will include César Franck Sonata, the Glazounoff Concerto and works by Hubay, Cui, Rubin Goldmark, Samuel Gardner and Paganini. Harry Kaufman will be at the piano.

## Klibansky Pupils Heard in Concert

Charles Beach, a pupil of Sergei Klibansky, gave a successful recital before the Musical Club of Springfield, Mass., on March 4. A. Marentze Nielsen has been re-engaged for a recital of Scandinavian songs in costume in Perth Amboy, N. J. She made her first appearance there on March 12. Louise Smith and Myrtle Weed took part in a recent recital at the American Institute of Applied Music. Louise Smith, A. Marentze Nielsen, Cyril Pitts and Charles Beach were scheduled to give a concert at the Battle Hill Club in White Plains, N. Y., this week. They were assisted by George Roberts, pianist.

## Haywood Presents Edward Nell, Jr., in Studio Recital

Edward Nell, Jr., baritone, gave the third in the artist pupil recital series at the Frederick H. Haywood studios on the evening of March 13. Mr. Nell, who comes from Indianapolis, where he received his first musical instruction from his father, who is director of the Metropolitan School of Music, has a voice of fine quality and sings with poise and interpretative skill. His program included Carissimi's "Vittoria, Vittoria!" Martini's "Plaisir d'amour" and songs by Cesti and Scarlatti, a group of four Schubert songs, Valentine's aria from "Faust," and songs in English by Forsythe, Foster, Brahe, Waller, La Forge and others. Everett Tutchings was at the piano.

## New Russian Choir to Make Début

The Russian Symphonic Choir, Basile Kibalachich, conductor, which will make its American début in the New York Town Hall on the afternoon of April 6, promises to introduce some original ideas on choral singing. Mr. Kibalachich, who believes that the voice of the chorus should be treated as instruments in an orchestra, has arranged piano and chamber music works of Chopin and Schumann for the program. There will also be songs of the Russian Church and many folk-songs, arranged for various combinations.

## New Holst Works to Have Hearing

Two works by Gustav Holst will be features of the last program of the season by the New York Symphony under Walter Damrosch, in Aeolian Hall, on the afternoon of March 30. They are a Fugal Concerto for Flute and Oboe with String Orchestra, and the ballet music from "The Perfect Fool." The former will have its first American hearing on this occasion. The "Perfect Fool" ballet music was played under the leadership of the composer at the Ann Arbor festival last May.

## La Forge-Berumen Studios to Remain Open for Summer Study

The La Forge-Berumen Studios in New York will remain open for summer courses from June 2 to Aug. 1. Arthur Kraft, tenor, will be associated with Mr. La Forge and Mr. Berumen. Five pupils of Mr. La Forge have been fulfilling engagements as accompanists with prominent artists including Frances Alda, Florence Easton, Margaret Matzenauer and Marie Sundelius.

## Gladys Axman Escapes Injury from Fire

Gladys Axman, soprano, formerly of the Metropolitan, narrowly escaped injury at a recent opera performance at the Stamford Theater in Stamford, Conn. She was singing the rôle of Leonora in "Trovatore," and in the Prison Scene, a member of the cast dropped a lighted candle, which set fire to the train of Mme. Axman's gown. The flame was extinguished before it had time to do much damage or injure the singer.

## MANY HEAR FREE CONCERT

Zuro Leads Volunteer Orchestra in Fine Program at Criterion

Several hundred persons were unable to gain admittance to the Criterion Theater for the first of the free Sunday concerts given by Josiah Zuro and his orchestra of volunteer musicians, recently incorporated as the Sunday Symphony Society. The program included a Choral by Roeder, the Overture to Weber's "Euryanthe," two movements from Schubert's Symphony in C and four episodes from Massenet's "Scènes Pittoresques." There was also the Adagio from a Vivaldi Concerto, arranged by Sam Franko and played by Hugo Mariana, violinist; Samuel Zimbalist, viola player, and Livio Mannucci, cellist. The soloist was Marguerite D'Alvarez, who was accompanied by the orchestra in Bizet's "Agnus Dei." Dr. John Haynes Holmes of the Community Church paid tribute to music and the works of the musicians as vital factors in the religious life of the community. Anne Roselle, soprano, will be the soloist at the concert next Sunday.

## E. Robert Schmitz Is Re-elected President of Franco-American Society

E. Robert Schmitz was re-elected president of the Franco-American Musical Society, Inc., at the annual meeting on March 19. Mrs. Henry P. Loomis and Carlos Salzedo were elected vice-presidents, and Warren A. Mayou was made secretary and treasurer. New directors who were elected to the board are Mrs. George B. Hopkins, Mrs. Charles Robinson Smith, Mrs. John Saltonstall, Mrs. Carl Schurz and Greta Torpadie, and those re-elected were Marcus Bell, Olivier Bocandé, Mrs. Paul Dougherty, Mrs. Thomas A. Edison, Mrs. John Henry Hammond, Richard P. Hammond, Malcolm Lang, Georges Longy, Mrs. Henry P. Loomis, Jeanne de Mare, Warren A. Mayou, Pierre Monteux, Leon Rothier, Carlos Salzedo, E. Robert Schmitz, Marie Seton, Henry D. Sleeper, Albert Spalding, Jacques Thibaud and Lucille Thornton.

## Dupré to Give Farewell Recital

Marcel Dupré, eminent French organist, will conclude his tour of 110 concerts with a farewell program at the Wanamaker Auditorium on the afternoon of April 1. The program will be made up entirely of request numbers and will include an improvisation on themes to be presented by Victor Herbert. The improvisation of a complete symphony in four movements has been the outstanding feature of Mr. Dupré's transcontinental tour, on which he has been everywhere successful. He will sail for France on April 2.

## D'Alvarez Goes Under Management of R. E. Johnston

Marguerite D'Alvarez, contralto, who has won a place among the leading recitalists in this country, will appear next season under the exclusive management of R. E. Johnston. Mme. D'Alvarez will sail for Europe the latter part of next month to sing in opera in Covent Garden and to give a series of concerts.

## Suzanne Keener Engaged for Operetta

Suzanne Keener, coloratura soprano, formerly connected with the Metropolitan Opera Company and who has been heard in concert in many parts of the country, has been engaged to sing the leading rôle in the musical comedy, "Peg of My Dreams," which will have its New York première in the latter part of April.

[N. Y. News Continued on page 46]

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## People and Events in New York's Week

[Continued from page 45]

### Ottile Froelich Gives Program in Meta Schumann's Studio

Ottile Froelich, soprano, who has been coaching with Meta Schumann, gave a program in Miss Schumann's studio on the evening of March 19. Miss Froelich disclosed a light and sympathetic voice, which she uses with feeling and discrimination. She was happy in the choice of songs in her Italian and German groups, in which she showed interpretative ability and excellent diction. Her program included arias by Gluck and Handel, songs by Gordigian, Jensen, Brahms, Mendelssohn and Strauss, a French group by Paladilhe, Franck, Vidal and Debussy, and songs in English, among which were Miss Schumann's excellent composition, "Thou Immortal Night," three songs by Horace Johnson and La Forge's "Before the Crucifix." Miss Schumann gave brilliant support at the piano. H. J.

### Golschmann to Lead Symphony Forces in Post-Season Concert

Vladimir Golschmann, young French conductor, who has been identified with the activity of the modernists in Paris for several years and who came to this country to lead the orchestra of the Swedish Ballet, will conduct the New York Symphony in a post-season concert in Aeolian Hall on the afternoon of April 6, according to an announcement last week by Harry Harkness Flagler, president of the Symphony Society. Mr. Golschmann will sail for France on April 12.

### Capitol Artists Return from Tour

Artists from the Capitol Theater returned last week to New York from a six days' tour which included a visit to Washington. They gave a performance at the White House before President and Mrs. Coolidge and also while in Washington they were accorded a reception at the Wardman Park Hotel, where Commissioner Rudolph presented Mr. Rothafel with a replica of the seal of the District of Columbia. The group sang at several hospitals and were guests of Gen. John A. Lejeune, Commandant of the U. S. Marine Corps, and at the National Press Club.

### St. Cecilia Club Will Sing Next Week

The St. Cecilia Club, Victor Harris, conductor, will give a concert in the ballroom of the Waldorf-Astoria on Tuesday evening, April 1. The program will include compositions by Sidney Homer, Percy Grainger, James P. Dunn, Peter Cornelius, Augusta Holmés, Frank Bridge, Victor Harris and others. A number of works to be sung have been specially composed for the Club. The assisting soloist will be John Barclay, baritone.

### Berumen Pupils Give Recital

Seven piano pupils of Ernesto Berumen gave a recital at the La Forge-Berumen studios on March 18. The program, which included works by MacDowell, Debussy, Friedman, Dohnanyi, Albeniz and Levitzki, was given by Norma Williams, Esther Dickie, Helen Moss, Elsie De Voe, Phoebe Hall, Helen Schafmeister and Mary Frances Wood.

### Victoria Boshko to Play in Sunday Night Concert at Metropolitan

Victoria Boshko, pianist, who had a fine success in her Aeolian Hall recital last week, will be one of the soloists in the Sunday Night Concert at the Metropolitan Opera House on March 30. She will play the Tchaikovsky Concerto.

### Mme. Ullman Broadcasts Program

Mme. Blazejewicz-Ullman, pianist, composer and teacher, gave a program from radio station WOR on the afternoon of March 19. Her program included three works of Moszkowski, of whom she is a pupil, and three of her own compositions, "Under Her Window," Polish Dance and Concert Etude.

### Skrobisch Pupils Give Musicales

Several pupils of Jean Skrobisch gave a recital at his studios on the evening of March 16. Wanda Lehrman, mezzo-soprano, disclosed a clear resonant voice and fine interpretative ability in songs by Schubert, Elsenheimer and Rogers; Bernard Chalk, baritone, sang a group of English songs and an operatic aria

with fine voice and style, and Hattie Wagner, soprano, revealed a voice of fine quality and power in a group of American songs. Cecilia Ostermann, contralto, was also heard in a group of songs and also in *Erda's* Warning from Wagner's "Rheingold," and Mr. Skrobisch demonstrated the character of his teaching by singing a group of songs by Elsenheimer and Walter's "Preislied" from Wagner's "Meistersinger." An audience that filled the studio applauded the singers liberally.

### Mr. and Mrs. Griffith Entertain for Miss Macbeth and Mme. D'Alvarez

Mr. and Mrs. Yeatman Griffith gave a reception in their studios in honor of Florence Macbeth and Marguerite D'Alvarez, on the afternoon of March 16. Among those present were Mr. and Mrs. Siegfried Wagner, Mrs. James Hand, Mr. and Mrs. Willem Van Hoogstraten, Mrs. C. J. Macbeth, Mischa Levitzki, Daniel Mayer, Mr. and Mrs. Felix Salmon, Ulysses Lappas, Ralph Errolle, Lenora Sparkes, Elsa Stralia, John Valentine, Leonard Snyder, Dr. and Mrs. Eugene Noble, Mr. and Mrs. Max Schmidt, Leopold Auer, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Josef Stransky, Mr. and Mrs. Paolo Gallico, Anton Bilotti, Toscha Seidel, Mr. and Mrs. Albert Spalding, Mildred Bryers, Lillian Palmer, Hazel Huntington, Lyell Barber, George Roberts, Frances Starr, Mrs. Belasco, Euphemia Blunt, Bruno Huhn and Mrs. Harrison-Irvine.

### Will J. Stone Sings at Greenwich Music Settlement

Will J. Stone, tenor, a member of the faculty of the Greenwich Music School Settlement, was heard in recital in the Greenwich House Auditorium recently, acting as his own accompanist. Mr. Stone's program included an early Italian group, songs by Strauss and Brahms, a group in French and Hungarian and two in English, the latter being of spirituals. Throughout the program Mr. Stone sang with excellent tone and fine interpretation and his playing of his own accompaniments was deft and musical.

### David Mannes Resumes Leadership of Museum Concerts

David Mannes resumed his leadership of the Metropolitan Museum of Art concerts, after an illness of two weeks, on the evening of March 15. An audience of 8000 persons greeted him enthusiastically and applauded the players for their work in Tchaikovsky's "Pathétique" Symphony, Beethoven's "Egmont" Overture and works by Saint-Saëns, Chabrier and Wagner.

### Gustave L. Becker Gives Musicales

Gustave L. Becker, pianist and pedagogue, gave a musicale at his home studio on the afternoon of March 16. Eustache Horodyski played Busoni's transcription of Bach's Chaconne, his arrangement of Bach's Chromatic Fantasia and Fugue and group of works by Chopin, including the Ballade in A Flat. Marie van Gelder sang several arias from Wagner's operas and songs by Strauss. Previous musicales at the Becker studio have been attended by many well-known artists, many of whom have taken part in the informal programs. Prominent on the programs have been works by Mr. Becker, requested by the audience.

### Miss Tweedy's Voice Class Meets

The subject of tone was discussed and demonstrated at the third of Maude Douglas Tweedy's third voice analysis class recently. Following the discussion, a short program was given by Florence Paul, Jeanne Palmer, John Morelli, André Séquin, Edith Walter, Clara Seeley, Donald Fiser, Anna Shartel, Grace Burns, Daniel Wolf, Barbara Brownlee, Ralph Hudson, Elise Fortain and Frank Jefferson.

### Quirke Pupils Broadcast Program

Pupils of Conal O'C. Quirke, teacher of singing, broadcast a program from radio station WEAF on March 17. Milo Miloradovich, soprano, sang an aria from "William Tell," and in honor of St. Patrick's Day Molloy's "Kerry Dance"; Josephine Caka, soprano, was heard in an aria from Dvorak's "Rusalka" and Puccini's "Vissi d'arte," and Leah Horne, coloratura soprano, sang an aria from "Sonnambula" and "My Curly-Headed

Baby." Oscar Steel, baritone, was heard in an aria from "Favorita," "Vale" by Kennedy Russell and "Red Roses" by Mr. Quirke, who played the accompaniments. The program closed with a duet from "Norma," sung by Mrs. Miloradovich and Miss Caka.

### Artists Commemorate Smetana Centenary

Anna Fuka-Pangrac, organist and pianist; Francis Pangrac, tenor, and Leon Zeenka-Lerando, harpist, gave a concert in commemoration of the Smetana centenary, at the Wanamaker Auditorium on the afternoon of March 22. The program, which was preceded by a tribute to the composer by Alexander Russell, included the first concert performance of Smetana's "Vysehrad," a symphonic poem, arranged for organ by Joseph Klicka. There were also songs by Smetana, Dvorak, Bendl, Friml and a composition for harp by Mr. Lerando. An audience of good size appreciated the work of the artists.

### Kathleen Hart Bibb Engaged for Festival in Greensboro

Kathleen Hart Bibb, soprano, who has recently returned to the concert stage after a year's absence, has been engaged for two appearances at the Greensboro Festival on April 24 and 25. She will be heard as *Elsa* in Wagner's "Lohengrin" and as *Marguerite* in Gounod's "Faust." Other forthcoming appearances will be in Southampton on April 8, in Providence on April 10 and in Holyoke on April 11.

### Miss Van Vollenhoven to Give Recital

Hanna Van Vollenhoven, pianist, will give a New York recital in Aeolian Hall on the afternoon of April 12. She will include in her program a composition, *Chanson d'amour*, by Gerald Tanning, a New York composer. Other numbers will be by Brahms, Schumann, Schubert, Chopin, Liszt and a composition by herself, "The Rabbit." Miss Van Vollenhoven was heard in a recital at Drew Seminary, Carmel, N. Y., on March 7. Her program was composed chiefly of works of Chopin and Debussy.

### Throngs Hear Zuro Singers in "Faust"

It is estimated that some 140,000 persons heard Josiah Zuro's tabloid version of Gounod's "Faust" during its two weeks' engagement at the Hippodrome recently. This version was previously given at the Rivoli, where it was heard by 35,000. The artists who took the principal parts were Emma Noe, soprano; Miriam Lax, mezzo-soprano; Carl Formes, Fred Patton, Charles Hart and Themy Georgi, who alternated in the rôle of *Faust*. Irwin Talbot alternated with Mr. Zuro as conductor.

### Concert and Opera Claim Shaw Pupils

Elizabeth Meikrantz, a pupil of W. Warren Shaw, has fulfilled concert engagements recently in Lewiston, Minersville and other cities in Pennsylvania. Elizabeth Patti Harrison will sing the leading soprano rôle in a performance of Gounod's "Mirelle" with the Philadelphia Music Club, next month, and will also sing with the Savoy Opera Company in Gilbert and Sullivan's "Gondoliers" at the Broad Street Theater, in Philadelphia. Other pupils of Mr. Shaw who are active in concert are Marguerite Barr, contralto soloist at St. Luke's Church; Louise Finkbinder and Dora Wilcox, mezzo-sopranos; F. Sneddon Weir and Lesley Joy, baritones; Noah H. Swain and Charles Song, basses, and Winifred Myers and Anna Ritz, sopranos.

### Simmons Is Guest of Adler Club

William Simmons, baritone, was the guest of honor at the third meeting of the Clarence Adler Club recently. More than 150 students and friends heard the program that included works by Bach, Scarlatti, Chopin, Liszt, Mendelssohn, Tchaikovsky given by Blanche Salomon, Minnie Huber, Bessie Anik and Harry Anik. Mr. Simmons was applauded in numbers by Secchi and Handel.

### Mae D. Miller Presents Pupils

Mae D. Miller, teacher of singing, presented several of her pupils in a recital at her Carnegie Hall studios on the afternoon of March 9. Those heard were Nan Dougherty, Ellen Fenstermacher, Hazel Heffner, Florence Genge, Edith Hallway, Leona Keller, William Vandercar, Lillian Miller, Bernetta Hersh, Lucie Kratz, Russell Van Winkle, and Helen Miller. Gladys Brady was the accompanist.

## FIFTY STUDENTS IN ST. PAUL CONTESTS

### Prizes Awarded to Baritone, Violinist and Pianist—Concerts Attract

By Florence L. C. Briggs

ST. PAUL, MINN., March 22.—Three \$100 cash awards were made Saturday to winners in the Schubert Club's competitive trials. Of the club's 1300 members, a large student body forms a vital part. An exciting climax in the season's activities was reached in the two sessions wherein, first, the fifty students of violin, voice and piano who had registered as contestants were heard by a carefully selected jury in the preliminary trials; and, second, when the same jury two weeks later heard the three scoring the highest number of points in each division, nine in all. Of the nine one from each division was acclaimed the winner.

The awards went to Howard Laramy, baritone; Celius Dougherty, pianist, and Clara Wellman, violinist. Everett Fritzberg, pianist, was a close competitor to Celius Dougherty, and heartily acclaimed as worthy of first honorable mention. Points were scored on the basis of performance. Three years or more of study was required and a certificate from the teacher stating that the applicant was in actual study. The contest brought out some fine talent and adequate training and accomplishment to justify the purpose, in each case, to enter music as a profession. In each case the applicant is including in his equipment ample academic training, Mr. Laramy and Mr. Dougherty being university graduates of the current season. Miss Wellman is a sophomore in high school, a good student, gifted musically, ambitious and a hard worker.

The accumulation of a sum sufficient to perpetuate these awards is the objective of Mrs. E. A. Jaggard, who at present finds nearly \$3,000 to the credit of the work of her committee and that of Mrs. Frank Williams in the two years they have been working. Liberal and interested individuals have contributed to complete the amounts needed to meet the temporary needs each year.

The trials just closed were conducted by Mrs. William Danforth, chairman, and the following members of the scholarship awards committee: Mrs. Benjamin Sommers, Mrs. R. E. Van Kirk, Mrs. DeForest Spencer, Mrs. David Jenkins, Minnie Theobald, Mayfred Briggs, Dorothy Trenholm and Mathilde Heck. The names of the seven judges were not announced. Contestants were known only by number. A recent recital by artist members of the Schubert Club held much of interest for an enthusiastic audience in the presentation of Esther Cutchin, pianist; Laura Townsley McCoy, soprano; Margaret Horn, violinist; Mrs. L. L. Everly and Louise Lupien Jenkins, accompanists.

The last concert by the Minneapolis Symphony brought a program of Wagner numbers. Clarence Whitehill was the soloist. It was an occasion of considerable pleasure. Another concert by the same body of players, Mr. Verbrughen again conducting, was the Young People's Concert, sponsored by the Young People's Orchestral Association. Thurlow Lieurance, Edna Wooley-Lieurance and Edward V. Powell, flautist, gave a concert of music by Lieurance in the People's Church on Friday evening, March 14. The audience registered its pleasure in an entertainment of varied interest and charm, given under the auspices of the St. Paul Chapter of the Daughters of the American Revolution, Mrs. W. J. Donahower, regent.

### Many Cities Hear Rata Present

Rata Present, pianist, has fulfilled many engagements in the last several weeks. She gave recitals at Sonewall Jackson and Martha Washington Colleges in Abington, Va., and on March 3 gave a joint program with Queena Mario in Hartford, where she was immediately re-engaged to appear on April 2. She appeared three times in Kalamazoo on March 8, 9 and 10, including an appearance with the local orchestra, and on March 12 played for the Schubert Club of Stamford, Conn. Forthcoming engagements are in New England and in the Middle West. Miss Present has studied with Godowsky and Cortot.

## MINNEAPOLIS FORCES PREPARE FOR TOUR

### Will Take Symphonic Music to New Centers on Eight Weeks' Trip

By H. K. Zuppingner

MINNEAPOLIS, MINN., March 22.—After having played to over 100,000 people in its home city, the Minneapolis Symphony will leave on March 31, in charge of Arthur J. Gaines, associate manager, for an eight weeks' tour. The orchestra made two short trips during the fall and winter, and with the success on these occasions and at home it would seem that the organization is destined to break all its previous records for attendance.

The twenty-first season just closed in Minneapolis is the first with Henri Verbrugghen as permanent conductor. The large increase in attendance at the concerts in Minneapolis and St. Paul is quite remarkable in the face of a very heavy decrease for miscellaneous musical attractions which have been to Minneapolis this year. The Friday night concerts were completely sold out at the beginning of the season, except for a few seats which were retained for out-of-town patrons. Consequently, there was an overflow at the Sunday concerts, at which the attendance was larger than in any previous year.

Special interest attaches to the coming tour for the reason that it will take the orchestra into new territory. Previous trips have extended from the Atlantic to the Pacific and from Winnipeg to New Orleans, but the orchestra has never entered the territory along the southern end of the Atlantic coast. States not previously visited and to be covered by this tour are Virginia, North Carolina, South Carolina, Georgia, Florida and Alabama.

New York will hear the orchestra and so will Auburn, Ala., with a population of only 2000. The performance at the latter place is to be under the auspices of the Alabama Polytechnic Institute, with 1500 students. Mr. Gaines says the audience will be drawn from a radius of at least 100 miles, as nothing approaching the orchestra has ever appeared in this section of Alabama. Corsicana, Tex., will also get its first taste

of symphony music when the orchestra plays there the first week in May.

The programs to be given will include the most popular numbers of a large repertoire. In addition, Mr. Verbrugghen will be called upon to conduct special programs designed to fit in with local arrangements. Greensboro, N. C., will supply a chorus of 200 voices for choral numbers. Manhattan, Kan., will have a musical festival at which "Elijah" will be sung. In Lincoln, Neb., the orchestra will play for the same oratorio, with Bernard Ferguson, former Minneapolis baritone, as one of the soloists. Mr. Ferguson appeared with the orchestra in Winnipeg with great success. In nine states, Illinois, Virginia, North Carolina, Alabama, Oklahoma, Kansas, Nebraska, South Dakota and Iowa, the orchestra will appear under the auspices of state universities or colleges.

In Chicago the orchestra will be sponsored by the managers of the Chicago Symphony and in Pittsburgh by the Orchestral Association, which brings to Pittsburgh each year the leading orchestras of the East.

The soloists will be Elias Breeskin, concertmaster; Engelbert Roentgen, first cello and assistant conductor; Henry J. Williams, harp; Henry C. Woempner, flute; Richard Lindenhahn, French horn, and Georges Grisez, clarinet.

Lenora Sparkes, soprano of the Metropolitan Opera, will be the soloist in New Orleans and will make frequent appearances in Texas and Oklahoma.

The last week in May will see the orchestra back in Minneapolis after having lived two months in chartered Pullmans and having traveled several thousand miles. Arthur J. Gaines will be in personal charge of the details of the tour and will accompany the orchestra.

The itinerary includes the following towns: Madison, Wis.; Chicago, Decatur and Urbana, Ill.; Grand Rapids, Mich.; Toledo, Columbus, Springfield and Zanesville, Ohio; Pittsburgh, Pa.; New York City; Cumberland, Md.; Charlottesville and Danville, Va.; Rock Hill, Columbus and Charleston, S. C.; Greensboro, N. C.; Macon and Valdosta, Ga.; Jacksonville, Fla.; Auburn, Ala.; New Orleans, La.; Houston, Austin, Corsicana and Fort Worth, Tex.; Norman and Oklahoma City, Okla.; Sterling, Hutchinson, Manhattan, Salina, Topeka and Concordia, Kan.; Lincoln, Neb.; Mitchell, Sioux Falls and Vermillion, S. D.; Sioux City, Cedar Rapids and Cedar Falls, Iowa.

grammar grades in four-part chorus sang Irish folk-songs and "The Star-Spangled Banner" and "All Praise to St. Patrick." Rev. S. J. Donovan, principal of the Catholic Institute, gave a discourse on "The Glories of Ireland." Bernadette Moreau's orchestra rendered Irish airs. The proceeds of the concert were applied to local Catholic charities.

ANNIE J. O'BRIEN.

## HERTZ TO CONDUCT HOLLYWOOD SERIES

### Enesco and Marcelli Works Played by Los Angeles Philharmonic

By Bruno David Ussher

LOS ANGELES, March 22.—Preparations for the ten weeks' series of open-air orchestral concerts at the Hollywood Bowl this summer are being concluded. Although no official announcement has been issued as yet, it is definitely understood that Alfred Hertz, conductor of the San Francisco Symphony, will conduct the 1924 series. Mr. Hertz led the inaugural concerts of 1922 with great success. Plans call for a symphony orchestra of ninety, mostly players of the Los Angeles Philharmonic. Thirty-two evening concerts are to be given during July and August.

Several excellent concerts were given recently by the Philharmonic Orchestra, under the leadership of Walter Henry Rothwell, Brahms' First Symphony, Liszt's "Les Préludes" and the "Emperor" Piano Concerto of Beethoven, with Harold Bauer as an artistic soloist, formed the program of the Hospital Benefit Concert. Mr. Rothwell's readings were of striking beauty.

Nino Marcelli of San Diego led the performance of his "Suite Araucana," which had its premiere at the New York Stadium concerts last year, after winning a prize. The colorful work was well received. Germaine Schnitzer was a spirited soloist of impeccable technique and lovely tone in the Liszt Piano Concerto in A. She was given a remarkable ovation.

In another recent concert Mr. Rothwell conducted Georges Enesco's rhapsody "Roumaine," No. 1, for the first time here. The concert was opened with Schumann's "Spring" Symphony. The soloist was Pablo Casals, who was heard in the Boccherini Cello Concerto in A.

John McCormack gave his third and fourth recitals here within three weeks, under the Behymer management. Both, like the first two, were sold out.

Darius Milhaud's First String Quartet was introduced here by the Zoellner Quartet, which also gave Haydn's "Dream," a lyric piece of simple charm, on March 17.

Officers and a number of patrons of the recently formed Los Angeles Opera Association, Federal Judge Benjamin F. Bledsoe, president, met at a luncheon meeting to discuss plans for the season, which will be held from Oct. 6 to 11, cooperatively with that of the Civic Opera Association of San Francisco. Gaetano Merola, conductor and manager of both seasons, had come from San Francisco to attend the meeting.

Fanny Dillon's recent program of her own compositions, given at the MacDowell Club, revealed her again as a creative artist of strikingly imaginative qualities.

Carolyn Alchin, author of several text-books on musical theory, is holding a largely attended class at the University of California, Los Angeles Branch.

### Enesco Engaged for Pittsfield Festival

Georges Enesco, composer and violinist, who sailed recently for Europe, has been engaged to appear twice at the Pittsfield Festival next fall. In order that Mr. Enesco may fulfill his European engagements it will be necessary for him to make a special voyage to America, returning to Europe immediately after the festival. Three months later he will return to this country for his third consecutive tour under the management of Loudon Charlton.

### Pennsylvania Organists Meet in Allentown in May

LANCASTER, PA., March 22.—The Pennsylvania State Council, National Association of Organists, will hold its third annual convention at Allentown. The tentative date, May 29, is planned to afford members an opportunity to at-

tend the Bethlehem Bach Festival, which begins the day following. Charles W. Davis is chairman of the program committee. The officers of the council are Dr. William A. Wolf, Lancaster, president; Dr. John M'E. Ward, Philadelphia, first vice-president; Henry S. Fry, Philadelphia, second vice-president; Rollo F. Maitland, Philadelphia, secretary; Charles E. Wisner, Lancaster, treasurer, and the following who comprise the executive committee: Charles M. Boyd, Pittsburgh; Charles W. Davis, Allentown; J. Frank Frysinger, York; Dr. Charles M. Heinroth, Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Sewickley; Alfred C. Kuschwa, Harrisburg; Frank A. McCarroll, Harrisburg; Charles Maddock, Easton; T. Edgar Shields, Bethlehem.

## PASSED AWAY



Sir Frederick Bridge

Sir Frederick Bridge, the eminent English organist and composer, a brief notice of whose death appeared in last week's issue of MUSICAL AMERICA, was born at Oldbury, near Birmingham, Dec. 5, 1844. A few years after his birth, his father obtained a clerkship at Rochester Cathedral and the family moved to Rochester. In 1850 the boy entered the choir as a "practising boy" or probationer. He remained in the choir until he was fourteen, when he was articled to J. L. Hopkins, organist of the Cathedral. His first organ position was at Shorne Church, a village between Gravesend and Rochester. In 1865 he moved to Windsor and became a pupil of Sir John Goss. While at Windsor he qualified for the Fellowship of the Royal College of Organists, and took the degree of Mus. Bac. at Oxford.

He was appointed in 1869 organist at Manchester Cathedral a post which he held for six years. In 1868 he took his doctor's degree at Oxford with his oratorio, "Mount Moriah." He was appointed deputy-organist at Westminster Abbey in 1875, and on the death of James Turl, the then organist, he succeeded to the full title. He composed and arranged all the music used at Queen Victoria's Jubilee Service, June 21, 1887, and the coronation of Edward VII, Aug. 9, 1903. He was knighted by Queen Victoria at the Diamond Jubilee in 1897, and made a member of the Victorian Order by Edward VII at the time of his coronation.

Sir Frederick Bridge's compositions were largely sacred in character, though he composed a small number of works for orchestra, besides choruses and choral ballads, also musical text books.

### Mrs. Dietlve Sidenius

CHICAGO, March 22.—Mrs. Dietlve Sidenius, mother of Marie Sidenius Zandt, soprano, was struck by a taxicab and instantly killed near her home on the evening of March 16. Her husband was seriously injured in this accident. Mrs. Zandt was seventy-two years old. Funeral services were held from her home on Wednesday morning.

F. W.

### Mrs. John W. Garrison

POUGHKEEPSIE, N. Y., March 22.—Mrs. John W. Garrison, secretary of the Dutchess County Musical Association and prominent in musical circles here, died at her home recently. She is survived by her husband, and one daughter, Mary Garrison, who is also well known in musical activities of the city.

ELIZABETH MOORE.

### Pupils of Miss Gescheidt Give Program

Pupils of Adelaide Gescheidt gave a program in demonstration of her vocal theories at a recent meeting of the Voice Analysis Class. Virginia Crenshaw and Marian Vandersaal, sopranos, sang a duet by Kurt Schindler, "Shepherd of the Mountains"; Marjorie Caddell, soprano, sang songs by Curran, Glenn and Del Riego, and Grace Forbes, soprano, gave songs by Massenet, Voorhees and Bunting and an aria from Delibes' "Lakmé." Both Miss Vandersaal and Miss Crenshaw were each heard in groups of songs; Bentley Ford, bass-baritone, sang numbers by McGill, Weatherly and Pinden, and Mabel Hayes, soprano, sang Campbell-Tipton's "Hymn to the Night." Schindler's "Mother Dearest" and songs by Hageman and La Forge. Anne Tindale was at the piano.

### Mme. Galski a Grandmother

A cablegram from Berlin on March 21, announced to Captain Hans Tauscher, husband of Johanna Galski, soprano and former member of the Metropolitan, the birth of a son to his daughter Lotte, now the wife of Hans Busch of Berlin. The child, who will be named Hans Ernst Busch for his father, was born on his father's birthday.

### Meta Schumann Entertains for Singer

Meta Schumann, accompanist and coach, gave a reception at her studio for Dusolina Giannini on the afternoon of March 23. Many prominent persons in the musical world attended, including

Mischa Levitzki, Daniel Mayer, Michael Press, Cornelius Van Vliet, Addison Andrews, Oley Speaks, Lucien Chaffin, Frank LaForge, Ernest Berumen, Arthur Kraft, Harvey Hintermeyer, Earle Tuckerman, Grace Kerns, Mr. and Mrs. Carl Tollefsen, Mr. and Mrs. Leo Braun, Mr. and Mrs. Edwin Hughes, Edna Pearl van Voorhis, Joseph Gahn, Jean Jusileau, Mr. and Mrs. Frederick Gunster, Florence Turner Maley, Arthur Lawason, Carolyn Beebe, Mrs. J. Harrison-Irvine, Mrs. Giannini, Mr. Levine, Mrs. Morrell, Mrs. George Hamlin, Elizabeth Wood, Mr. and Mrs. De Coppet, Dr. and Mrs. Berthold Baer and Harold Morris.

### Richmond, Ind., Welcomes Cleveland Orchestra

RICHMOND, IND., March 21.—Nicolai Sokoloff and the Cleveland Orchestra received an enthusiastic welcome on appearing here on March 11. Indeed so demonstrative was the applause that two encore numbers had to be played. This concert was the last of a series of three arranged by the Woman's Club. This was the second appearance of the Cleveland Orchestra in this city, and it has already been engaged for a return engagement next season.

ESTHER GRIFFIN WHITE.

### Portland, Me., Celebrates St. Patrick's Day

PORTLAND, ME., March 22.—City Hall auditorium was filled at the annual St. Patrick's concert on March 17, when the children of the Parochial high and

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### Liquid Song of the Nightingale May Be Broadcast in England

THE music of the "sweet bird that shuns the noise of folly" may be sent over the wires to subscribers seated by their firesides if a plan of the British Broadcasting Company to radio the song of the nightingale succeeds. This latest scheme to master the powers of the natural kingdom will be attempted this spring in England, according to a recent news dispatch from London. The plan proposed is that of placing a microphone, or receiving instrument, and a small transmitting set in groves where the birds have their homes. The notes would then, according to this plan, be amplified and relayed by a wireless station in London.

## READY FOR FESTIVAL IN SAN FRANCISCO

City Sponsors Big Spring  
Event—John McCormack  
and Jean Gerardy Heard

By Charles A. Quiltzow

SAN FRANCISCO, March 22.—An organization meeting was held on March 14 by the citizens' committee of 150, recently appointed by Mayor Rolph to stimulate interest in the Spring Music Festival which opens here on March 25 under the direction of Alfred Hertz, with a performance of Liszt's "Faust" Symphony. The object of the meeting was to plan ways and means of assuring capacity houses at each of the four great concerts. Claire Dux, Merle Alcock, Mario Chamlee and Clarence Whitehill have been chosen as the solo artists. The San Francisco Symphony will be augmented to 125 pieces for the series and a chorus of 500 voices has been trained.

An operatic concert, Mahler's Second Symphony, and a centennial performance of Beethoven's Ninth Symphony will be given in addition to the Liszt work. The Festival is extraordinary in that it is under the auspices of the municipality, the city and the Musical Association of San Francisco having joined hands to insure its success.

John McCormack filled the Civic Auditorium, with seating capacity of between ten and eleven thousand, for the second time in a brief period, when he appeared under the management of Frank Healy in a return recital on Sunday, March 16. Lauri Kennedy, assisting artist, opened the program with Handel's Sonata in G Minor, for piano and cello, with Edwin Schneider at the former instrument. As was the case at the concert two weeks before, McCormack's group of Irish songs aroused the audience to its greatest demonstrations. Handel's "Ombra mai fu," "Christ Went Up Into the Hills," by Hageman; Bantock's "Love's Secret," Rachmaninoff's "When Night Descends," and Franck's "Panis Angelicus" were also interpreted with consummate artistry by Mr. McCormack. Edwin Schneider's accompaniments were of a superior order.

The Civic Auditorium was again filled to capacity when Jean Gerardy appeared as guest artist at the final Symphony Concert of the Municipal Series. The concerts have now become an established part of the city's musical life, having grown constantly in popularity since their inception in November, 1922. Tchaikovsky's F Minor Symphony was the principal orchestral work given under Mr. Hertz's baton. The A Minor Cello Concerto of Saint Saëns was given an artistic reading by Mr. Gerardy, whose full, rich tone penetrated to the farthest corners of the great auditorium. Mr. Gerardy also played works of Bach, Schumann and Davidoff.

## Edna Thomas Uncovers Gems of Southern Song

Specialist in "Sperrituals" and  
Creole Music Acquires New  
Religious Melodies from  
Young Negro Mystic in  
Charleston and from Her  
Own "Mammy" in New  
Orleans—Gets Two "Bal-  
lits" Among Other Songs



EDNA THOMAS, who makes a specialty of Negro "sperrituals" and Creole-Negro songs, has the double delight of singing her programs and of digging out her songs from the memories of the colored folks 'way down South, where she was "bawn en' raised." Miss Thomas interrupts her concert tours every once in so often to enlarge her repertoire, and she was recently rewarded by some remarkable "finds" in Charleston among the "guller" Negroes as well as in her home town of New Orleans.

"I had heard," said Miss Thomas, "that the guller Negroes in Charleston had wonderful spirituals, or 'sperrituals,' as they called them, so I made a trip to Charleston and got two very fine ones. They were sung for me by a delightful girl about twenty-nine. The 'guller' Negroes are those who work in the rice fields in South Carolina and live in the 'low-bottoms,' as they call the lowlands. One of their peculiarities is that their dialect is a jargon of English and African. In that of the Creole Negro we have French or Spanish mixed with the English, but the other element in the jargon of the guller Negro is utterly incomprehensible because it is something straight from Africa."

"Right here, I do wish you would say just what the word 'Creole' means. It has nothing whatever to do with half-breeds or anything of the sort. The word itself simply means 'home-grown,' and when we speak of Creole butter, for instance, we mean butter made in Louisiana. When used of people, it means children of Spanish or French parents born in the Gulf States or the West Indies, or the descendants of these children."

"The guller Negro who sang for me was named Maggie, which she pronounced 'Moggy.' One of her 'sperrituals' she got in a remarkable way. It begins, 'Lawd, w'en all de Sadness Comes,' and this is her story of how she learned it. 'Et was w'ile evveybody had dat 'flu evvybody had and I was a-layin in baid jes mos' near daid. My mammy she done brought me sommen tuh eat and I sez I doan want nuffin to eat, I jes wants to lay still. Presen'ly there was a shoosh, shoosh in de room and I looks up an it was filled wid angels, and dey was a-singin' a sperritual, 'Lawd, w'en all de Sadness Comes,' and dat's where I done learned it.'"

"The other sperritual I got from Moggy," said Miss Thomas, "was 'Tread Softly,' a very beautiful one with a characteristic, rhythmic melody."

"But the real mine of melody for me has been an old Negro who was a servant in our family when I was a little girl. Her name is Ninna, and she is a wonderful person. She has Indian blood on her mother's side and one of her great-aunts is a Cherokee Indian who has never learned to speak English, but who learned to sing the sperrituals when she joined the Methodist church. Ninna's mother 'came out' of an Alabama family, which is how the Negroes designate the



Edna Thomas and Her Mammy "Ninna," from Whom She Recently Acquired Seventeen "Sperrituals" and Two "Ballits"

people to whom their parents belonged, but was sold into New Orleans. She was a woman of thirty when I was a little girl, and we learned to read together. When I was in the second reader she decided she would learn to read, too; so when she was 'minding' me we used to sit on the gallery steps (a 'gallery' in New Orleans, you know, is a front porch) because she wouldn't let me play on the bankit. (There's another localism! A 'bankit' is a sidewalk.) When Ninna had finished spelling out the second reader she read the Psalms.

"From Ninna I got no less than seventeen gems, including two of a form she calls 'ballits,' with the intriguing titles 'Samsón and Delyly' and 'Rocka muh Soul in de Bosom Abraham.' Ninna says she doesn't go to the Wesley Chapel any more because they are so 'uppity,' although she was leading soprano there for eighteen years. She goes to another church 'backatown,' which means 'out of the way.' 'Dey says, Mis' Davis, git up and sing us de old time jubilees, and Honey, w'en I sings any de reel jubilee songs, dem niggers' eyes seems like dey'd roll outen der haidz plum onto de flo' up to de pulpit w'ere I's a-standin'."

"I asked Ninna why none of the music that was written by white folks about the Negroes ever amounted to much and was not anything like as good as the real jubilee songs. 'Honey,' she said, 'jubilee songs is jubilee songs kase dey ain't got no music in 'em. W'en I sez "music" I means paper wid de black lines and dem little notes stickin' in. W'en yuh writes it daown, yuh spoils it. De music dey writes about niggahs ain't nevah no good!'"

"Ninna appeared suddenly at our house when I was visiting my mother recently, and she said she 'felt led to come.' She behaved in a very curious manner and was always snooping around the house as if she were looking for something. We had a Creole Negro that had not been very satisfactory and were about to dismiss her. Finally Ninna's search was rewarded. The Creole Negro had been practising voodoo stuff to keep her from losing her job, and this consisted of killing a young rooster that hadn't yet learned to crow

and burying it under the steps where she would pass over it every day. She had also sown salt all over the cellar, which was to aid in the charm. Ninna discovered the rooster in a preserve jar buried under the front steps and also the salt, which she swept up. She seemed to think that if black magic were being practised even in such a comparatively harmless way that it might be used in some other way not quite so harmless, and advised getting rid of the maid."

"I have found invariably that the Negroes are much more communicative when they are doing something that they are accustomed to doing, and that if you sit up at the piano and try to improvise an accompaniment to what they sing, or if you just sit and ask them to sing the sperrituals for you, they become self-conscious at once and have little or nothing that they can give you. It is a more or less difficult process because the songs have all to be learned by ear and then you have to write them down note by note, which is necessary in spite of Ninna's opinion that 'puttin' music in 'em' takes all the music out of them!"

"One day when Ninna was shampooing my hair and fanning it dry I got five sperrituals from her, and later the same day she came to me with a particular gem entitled 'After a while Gawd's gwine ter better mah Condition,' written on a paper bag. She thought about it when she was cooking, she told me, and wrote it down in English that would delight the heart of the advocates of phonetic spelling."

"Quite apart from the pleasure I get in singing this music, I feel that I am doing a big work in preserving it because most of it is too beautiful to be lost. I find that it appeals to the audiences in the North quite as much as to those in the South, and I'm going back to London to sing sperrituals over there as I did last fall, and then around the world. I suppose the appeal is not only on account of the quaint words, but also on account of the primitive music, which has an irresistible appeal. There are, of course, many versions of most of the tunes and the words too, but it is amazing how most of them are well known to the Negroes everywhere in the country."

JOHN ALAN HAUGHTON.

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